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## CONTENTS.

	PAGE
MOUNTAINEERING IN NEW ZEALAND	55
PHILIP AUGUSTUS	56
THE JEWISH PROPHETS	56
MODERN RACING	57
RECENT DANTE LITERATURE	58
NEW NOVELS (Successors to the Title; <i>Gwladys Pemberton</i> ; <i>The Dice of the Gods</i> ; <i>Constantine</i> ; <i>A Girl of Yesterday</i> ; <i>An Unconventional Girl</i> ; <i>The Shadow of Hilton Fernbrook</i> ; <i>A Lawyer's Wife</i> ; <i>The Touch of Sorrow</i> ; <i>The 'Vangelist o' Zion</i> )	60-61
FAIRY TALES—ORIENTAL PHILOLOGY	61
LAW-BOOKS	62
SOUTH AFRICAN NOVELS—REPRINTS	63
OUR LIBRARY TABLE—LIST OF NEW BOOKS	63-64
PROLOGUE TO 'THE TRAGICAL HISTORY OF DOCTOR FAUSTUS'; SIR THOMAS MALORY; CARDINAL LANGHAM; A MEDIEVAL WRITER ON CHESS; SALE; 'THE KINGIS QUAI'; THE CONGRESS OF THE PRESS; SANTA CLAUS	64-66
LITERARY Gossip	66
SCIENCE—CHEMICAL BIOGRAPHY; GEOGRAPHICAL BOOKS; ASTRONOMICAL NOTES; SOCIETIES; MEETINGS; Gossip	67-69
FINE ARTS—A HISTORY OF ARCHITECTURE; ILLUSTRATED CATALOGUES; THE ROYAL ACADEMY; THE PUPILS OF RAPHAEL; SALES; Gossip	69-74
MUSIC—LIBRARY TABLE; Gossip; PERFORMANCES NEXT WEEK	75
DRAMA—THE WEEK; Gossip	75-76

## LITERATURE

*Climbs in the New Zealand Alps: being an Account of Travel and Discovery.* By E. A. Fitzgerald. (Fisher Unwin.)

TWENTY years ago the late J. R. Green, the historian, in one of his 'Stray Studies' made a vigorous onslaught on "Alpine travel-books." "What," he asked,

"is the origin of a style unique in literature, which misses both the sublime and the ridiculous, and hops from tall talk to a mirth feeble and inane? Why does page after page look as if it had been dredged with French words through a pepper-castor?"

The writer omitted to put a further question, which, indeed, was not then so inevitable as it may now seem: Why do books with peculiarities which lend themselves to such caricature—Mark Twain has carried out the skit in more detail—enjoy with the British public a permanent popularity unequalled by any other works of travel? Why, when the journals of most societies are a drug in the market, is a set of the *Alpine Journal* a costly rarity?

The answer may, perhaps, be that the annals of mountaineering have something of the same attraction as accounts of battles. Every first ascent is a contest of uncertain issue with Nature, in which the combatants face or evade batteries as deadly as any charged by mortal gunners. The "inheritors" of the Alps and the Andes, of the snows of the Caucasus or the Antipodes, venture their lives at the bidding of an impulse as real as military passion and not much less reasonable. To add to the scientific knowledge of the earth's surface, to annex a new playground for mankind, may be as useful as to extend an empire or to transfer a province from one form of government to another.

But, as a rule, men do not turn their energies to mountaineering—to fighting Nature above the snow level—until they have conquered her in more habitable regions. The colonist or the traveller in a wild and new country has no need to go in search of the tonic of risk and toil; it forms part of his daily fare. In New Zealand, for example, mountaineering is an exotic, introduced in 1882 by an Irish clergyman;

and Mr. Green's modest and lively volume first fired the minds of the colonists. A New Zealand Alpine Club was formed, some of the members of which have done excellent work in exploring and mapping the Southern Alps. If the loftier peaks, with the exception of the highest point of Mount Cook—Mr. Fitzgerald does not state his reason for objecting to the use of the native name Aorangi—have not fallen to their efforts, it must be remembered that they have had to contend with great difficulties in portage, and to pick up a complicated craft without the aid of Alpine guides. Mr. Fitzgerald had this aid in the person of M. Zurbriggen, of Macugnaga, probably one of the finest mountaineers living. With him he spent two months and a half in the beginning of 1895 among the glaciers, and scaled five of the great peaks, while Zurbriggen accomplished the most remarkable feat of the journey. He discovered and ascended alone a safe ridge leading to the top of Mount Cook, which it appears probable is already on the way to become a "ladies' mountain."

Mr. Fitzgerald's volume would have been the better for an introductory chapter. He has written not an epitome of a region, but a record of personal adventures and misadventures. Some of his chapters have the characteristic fault of a diary, a tendency to trivial detail and the repetition of similar incidents. 'Robinson Crusoe' is a dangerous model. Even in his index Mr. Fitzgerald records how his companions fell asleep, lost their hats, or were "careless." With a candour rare unless at revival meetings, he tells us how many times not only his companions, but he himself stumbled or fell. Of serious mishaps, not of their own causing, the travellers had more than a fair share. Zurbriggen fell seriously ill before starting; the Hermitage Inn was in bankruptcy during their visit, and the climbers were consequently deprived of their natural headquarters and source of supplies. A colonial party completed the ascent of Mount Cook a few days only before our explorers landed, thus anticipating one of the objects of the expedition. They were apparently unable, until they met with Mr. Harper, to find a companion in the colony competent to act as third on the rope, and they were consequently more than once brought into situations of extreme peril. These, no doubt, will form to many readers one of the chief attractions of the record of their journey. We do not intend to accept the publisher's invitation and appropriate the plums of this sort—the accounts of bad places and risky situations—he picks out for the reviewer's use. To do so might be prejudicial to the author. We may quote, however, the following description of the scene depicted in the frontispiece, the descent of Mount Tasman in a gale:—

"We started down the mountain in the following order—I came first, then Clark, and Zurbriggen brought up the rear, acting as an anchor for the party in case of any slip occurring. As I had expected in coming up, the wind had filled up all our steps with fine powdery snow, so that as I came down I had to stop and hollow out each anew. So quickly did the snow drift into them that after I had hollowed them out Zurbriggen had to do it all again for himself as he followed on down behind Clark. We had to use the utmost precaution not to let the wind

overbalance us, as we could never exactly reckon from which side it would blow. It would come round sometimes on the east and sometimes on the west side of the arête, striking us with such violence that we had for a time to stop and wait till the gust passed. Our clothes, beards, and hair became hung with icicles, while the rope between us was covered with ice and rigid, like an iron bar; the mist was so thick that at times it was impossible to see each other. Between the great gusts we proceeded down as quickly as we could, and soon reached the spot where Zurbriggen had cut steps up the ice-wall. We got down the wall without accident, thanks to the large steps and to the firm hold our crampons took of the hard ice. I feel quite convinced that a party without these invaluable adjuncts would never have succeeded in pushing on in face of the storm as we had done; and I even think that I am right in saying that without them the descent that we now had to face from the top of the Silberhorn would have been almost impossible, so exposed was the mountain face to the fury of the wind."

This conclusion with regard to the use of crampons seems to accord with the recent experience of most of those who have tried adjuncts which are a comparative novelty to English mountaineers. We must leave Mr. Fitzgerald to tell of the successful continuation of the descent, and of how he fell into a crevasse, and was hauled out of it considerably the worse for his tumble, with other incidents doubtless more pleasant to remember and describe afterwards than they were at the time. But we can assure all those who have not yet exhausted their interest in mountaineering incident, who are moved by tales of varied hardships and hairbreadth escapes, that they will meet with enough of them in these pages. The ascent of Mount Sefton appears to have been one of the most exciting and dangerous climbs ever accomplished, and the story of it is told by Mr. Fitzgerald vigorously and effectively.

The other glacier expeditions here recorded were also full of stirring adventure. Familiarity may rob the giants of the Southern Alps, as it has those of Switzerland, of some of their terrors. But the uncertainty of the climate, the consequent treachery of the snows, and the extreme rottenness of the cliffs must always render these peaks formidable antagonists even to skilled mountaineers. Most ordinary travellers will be content with a passage of the snowy range such as that fortunately discovered by Mr. Fitzgerald. On this subject a somewhat needless controversy has arisen. The New Zealand Government instructed their surveyors to look for a pass practicable for horses from the Hermitage Inn at the foot of the eastern glaciers to the west coast; they made the mistake of adding that the pass must be "free from snow and ice." Technically the "Fitzgerald Pass" does not fulfil this definition, but practically it supplies the needed horsetrack, as, like the Swiss Monte Moro, it is capable of being easily made serviceable in summer for beasts of burden. It will, no doubt, be of some use to the dwellers on the west coast, and of great importance as a "tourists' route" when the Southern Alps are more frequently visited. If the pass was easy, the descent to the west coast tried severely the endurance of the explorers:—

"We next attempted to force our way through the dense scrub that completely covers the hill-sides in this region. It was only by the most violent exertion that it was possible to penetrate at all into this thick maze of underwood, though it grew not more than four feet high from the ground, and, from a short distance, looked quite insignificant. At first we tried to scramble over it, then to crawl under it, and at last, our patience worn out by the stubborn and inert resistance that it offered to us, we began to fight our way wildly through it, tearing our hands and clothes in the great briars that grew intermingled with the scrub bushes. After about an hour of this painful and wearying exertion, I discovered we had only progressed some hundred yards."

In spite of its climate the west coast, where vast glaciers pour down in uninterrupted icefalls to within a few miles of the sea-beaches, and where banks clad in tree-ferns and forest take the place of barren moraines, must be one of the strangest and most beautiful regions on our globe. The pages that describe its marvels form by far the most novel and generally interesting portion of Mr. Fitzgerald's volume. This is his description of the scene :-

"The rocky precipices descended to the very edge of the Fox Glacier, and were covered with a mass of fern, shrub, and semi-tropical creepers, forming a brilliant wall of intense green down to the very lip of the dazzling white ice. The mists had by this time lifted, and the sun was already making its appearance and investing this strange and new spectacle with all its splendour. This luxuriant vegetation grew from the moist earth in the crevices of these cliffs, which were almost vertical, but of a stone sufficiently soft and crumbling to allow of numerous fertile deposits in its fissures. These cliffs reached in places some four or five hundred feet in height, above which the slopes receded clad with a luxuriant forest of scrub. Here and there little rivulets fell in bright cascades down this veritable tapestry of vegetation."

In opening new ways across the chain he has earned the gratitude of all future travellers, and shown himself to have the instincts of a traveller as well as of a peak-hunter.

The form of Mr. Fitzgerald's volume seems needlessly ponderous. This is a fashion of the day. A big book is not necessarily an evil, but its publisher may fairly be asked to justify its bulk. In the present case it would be difficult to do this. The printed page is only half filled; the illustrations—the best of them, at any rate—enjoy a needless amount of margin; a map on a considerably smaller scale might have furnished almost as much detail. The illustrations are abundant, but very unequal, and the inequality may be instructive to future producers of books of travel. The best are photogravures after the fine photographs which were among the substantial results of Mr. Fitzgerald's expedition, or from drawings based on them. The worst are collotype copies of blottoesque transcripts of photographs from nature. In these local detail and the texture of rock, snow, and ice are lost, and they are of as little value from an artistic as from a topographer's point of view. The reader is further provided with a number of fancy sketches of incidents of travel. The author, indeed, assures us that they are "lifelike," and "masterly interpretations" of the actual

scenes. But this must be his modesty. Surely no member of the Alpine Club—much less Mr. Fitzgerald—ever led a party down a ridge in the attitude assigned to the first man in Mr. Willink's sensational frontispiece. And who is represented by the fourth figure? The narrative mentions three climbers only. A large map of the glaciers adds much to the value of the work. It shows a great advance on that issued three years ago by Mr. Harper in the *Geographical Journal*. The binding of the volume seems inappropriate. It is clothed in black and yellow, and decorated with a discrowned, disorbed, and very dishevelled double-eagle. Why this suggestion of "Russian aggression in the Pacific"?

*Foreign Statesmen Series.—Philip Augustus.*  
By W. H. Hutton. (Macmillan & Co.)

To that passion for a "series" which seems to be as strong in the realm of history as in that of fiction we are indebted for the appearance of sovereigns, no longer in their normal sphere, but as so-called "Statesmen" or as "Heroes of the Nations." William the Silent, for instance, and Louis XIV., having lately done duty in the latter capacity, are now to have their lives told anew in the character of "Foreign Statesmen." If it does not advance our knowledge of history, the system at least offers harmless, and we hope profitable occupation for Oxford and Cambridge graduates.

Philip Augustus, with whom we enter on the "Foreign Statesmen Series," was a ruler with whose life we Englishmen need to be acquainted, and to other than real students of history this little book will doubtless be of use. It is hardly, however, as a "statesman" that one would naturally think of Philip "Augustus"—"Philip the Conqueror" as, more truly, the author loves to style him; and the frank confession in Mr. Hutton's "note" that he has "often had no other course open but to follow closely in the path" of French and German historians warns us that we need not expect fresh light upon his theme. Indeed,

the difficulty of presenting the known facts in a new form is well seen in the chapter devoted to "The Fall of the Angevins," when it is compared with that in Miss Norgate's well-known work, which bears, oddly enough, the same title. Not only in the sequence assigned to events parallel in date, but even in their actual description, we are continually reminded of Mr. Hutton's predecessor, although, we hasten to add, he has evidently followed M. Bémont in the corrected view of John's condemnation. If, as we assume, there is no plagiarism, it shows at least that a paraphrase of the chroniclers, which was deemed by Mr. Freeman the writing of history, cannot be indefinitely repeated. Again, in style we have imitators of Green, as we had imitators of Macaulay, but it is not given to all to bend the bow of Ulysses. One is reminded of Miss Norgate's "white church, nestling amid a clump of trees in the meadows through which the little blue Itchen goes winding," &c., when one meets with Mr. Hutton's "beautiful meadows," "beautiful abbey," "beautiful story," and "beautiful garden of a country house," to say nothing of "the gentle stream of the

Nonette," which meanders, by the way, in another place, as "the gentle streams of the Nouette" (*sic*). And this reminds us of a certain haziness—we hardly like to term it carelessness—which we regret to find in these pages. We read of the "Lusignans" in one place, and of "Geoffrey of Lezinan" in another; we find May, 1152, to December, 1154, described as "a few months," and July, 1189, to "July," 1190, as "a few weeks"; while to those unacquainted with the controversy as to the office of seneschal, "the most important" in the kingdom, it is confusing to learn that Theobald of Blois held it throughout Philip's reign "till his death in 1191," and yet to read, in another place, that Geoffrey of Brittany was unanimously "chosen seneschal of France" in 1186. We have a phrase of Carlyle on "the Great Elector" quoted in two different places and not in the same words, and one of the poet Giles of Paris rendered differently in the two places in which it is similarly repeated. But this comparatively trivial looseness pales before the statements, in a single paragraph, that Philip "met Richard at S. Rémy near Nonancourt, on July 4, 1190," and that "on July 1, 1190, the two kings met at Vezelai." The acrobatic geography involved is due to the glaring error in the former of the two dates. But when an Oxford tutor and Cambridge lecturer is capable of this chronology, one is led to wonder if such is the history taught at our great universities. The best feature in Mr. Hutton's work is the use he has made of Luchaire's researches on the institutional history of the period. He has also consulted, we imagine, Giry's great monograph on the "Établissements de Rouen," although we do not see it mentioned among the books to which he is indebted. One may observe, in taking leave of Mr. Hutton, that his "beautiful story" told of Philip is also told, in the same form, of the great Earl of Chester, when returning, a generation later, from the East.

*Die Propheten in ihrer ursprünglichen Form.*  
—*Die Grundgesetze der ursprümitischen Poesie erschlossen und nachgewiesen in Bibel, Keilschriften, und Koran, und in ihren Wirkungen erkannt in den Chören der griechischen Tragödie.* Von Dr. Dav. Heinr. Müller. 2 vols. (Vienna, Helder.)

PROF. D. H. MÜLLER, of Vienna University, is well known as one of the leaders of Semitic philology in all its branches, more especially in the Himyaritic branch. In 1894 he tried his hand in the Biblical domain by showing that Ezekiel was acquainted with cuneiform inscriptions, by which his style was influenced. In the present work he goes further. He endeavours to show that the earliest Semites (*Ursemiten*) had a common style of poetry in the structure of strophes and responses. Parallelism was recognized in the speeches of the prophets, but no scholar had yet thought of responses. These our author recognized first in Ezekiel xiv. 14 to 23, a year and a half ago or so, when he read this book with his pupils. Gradually he found that the same is the case in the Babylonian Creation cylinder, and finally in the Koran. Following up his discovery, he found that with

the responses there are also concatenations in thought and assonance of words. Prof. Müller quotes plenty of passages of the Creation tablets, according to the German translation of Zimmern, to prove his thesis—passages which his readers will verify for themselves. He finds, for instance, in table i., of which the beginning is well preserved, as well as in the end of ii., a strophe of eight lines, and Merdul's speech forms eight lines also. He follows his method in the second recension of the Creation tablet, which he dates from 1500 B.C., and ends with the great inscription of Sargon. Licences are admitted, which are justified by the Bible and the Koran, the translation of which is surer than that of the cuneiform inscription. Next come the strophes in the Koran, suras lii., xix., xxvi., vii., xi., xv., xxviii., xliv., liv., lxxv., lxxx., lxxxii., xc., xcii., where Prof. Müller finds formation of strophes, connected often with responses or some other artistic forms. We may, by the way, mention that the divisions of the lines in the Koran are authentic, and also that Mohammed protests against his being a poet; he urges strongly that he is a *nabi* (prophet).

Prof. Müller then comes to the prophets of Israel and Judah, of whom Amos is the earliest of whom we have prophecies (except, perhaps, Isaiah xv. and xvi.). The division of strophes by the learned professor somewhat resembles the division in the Authorized Version, and here and there we find responses. Next comes Isaiah, who employs, according to Prof. Müller, besides responses, also concatenation. Prof. Müller reproduces for the argument of his thesis chaps. i., vi., v., ii., x. 5-32, x. 33-xi. 16. The other prophets are quoted in the following order: Jeremiah, Micah, Hosea, Zephaniah, Nahum, Habakkuk, Zechariah, Ezekiel, and Deutero-Isaiah. The following chapter treats the sources of strophes and responses and their development. According to our author, *concatenatio* and *inclusio* cannot be traced in Micah, who cares more for real matter than forms. Prof. Müller thinks that the passage concerning the Temple (Micah iv. 1-5) can only come from Isaiah (see ii. 2-5), which a scribe had put on the margin of Micah for the sake of consolation, and which another scribe put into the text; thus the puzzle of the critics vanishes. However, in Isaiah xl. to the end there are traces of *concatenatio* marked by certain forms. The Koran also has certain forms for indicating it. Prof. Müller is of opinion that the forms he has discovered were peculiar to the early Semites before the various tribes separated; hence we find it in the Koran, although at that time the Arabs had been long separated from the old Semites. He thinks that Balaam's poetical speeches addressed to Balak (Numbers xxiii. and xxiv.) represent the early style of the Semites. Prof. Müller finds responses even in the Gospels; for instance, Matt. v. 21-22, 27-28, 33-34, 38-39, 43; iv. 4, 18; vii. 13-14, 24-26, &c.; and also in Luke vi.

The fifth chapter is devoted to a comparison of the chorus in Greek tragedy with the oldest form of prophecy. Our author believes that the chorus was used by the prophets in a way analogous to the Psalms. He finds a trace of such composition in 1 Samuel xix. 20, where it is said,

"And Saul sent messengers to take David: and when they saw the company of the prophets prophesying, and Samuel standing as appointed over them, the Spirit of God was upon the messengers of Saul, and they also prophesied." In 1 Samuel x. 5 the word מִנְגָּבָּנָה, observes our author, cannot mean prophesying so that every one of them prophesied one thing or another, but it means that they spoke a certain prophecy (by Samuel) in a choir with emphatic inspiration; indeed, the musical instruments with which they were accompanied are a certain proof that this is the meaning. Our author, speaking of a certain similarity between the Greek choruses and the prophetic strophes, says:—

"The more, however, I came to recognize the complete similarity that there is between the prophetic strophe and the antiphonal chants of the Greek choruses, and the more deeply I investigated the nature of these two analogous phenomena, the more clearly did it begin to dawn upon me that the similar effects must have underlying them similar causes; in other words, that the prophetic strophe grew out of the chorus. If the supposition that the antiphonal chants of Greek tragedy were derived from the Phoenicians, leads necessarily to the assumption that choruses of the same kind were performed in the Phoenician temples, then from the fact that the temple at Jerusalem actually had its choirs of singers, which performed the Psalms, we might draw the conclusion that, at an earlier age also, similar choirs performed sacred songs on certain occasions. And who else could be called on to compose such songs than the prophets, who had the charge of religious affairs?"

The question is now whether some of these Psalms are still existent amongst the 150 we possess or not. This will tickle those critics who make all the Psalms post-exilic.

These are, shortly, the contents of an elaborate book which will startle Biblical critics as well as Hellenists who busy themselves with metres and choruses. Whether critics accept or reject Prof. Müller's hypothesis, they must confess that it is full of originality. We regret sometimes the difficult and prolix style of the professor, which will deter many from reading the book in its entirety. But attention will and must be given to his new and original theory, which affects not only the prophets, but also Greek tragedy. The following is the author's conclusion:—

"If then the various hypotheses that have sprung, with a certain natural necessity, from the recognition of strophic structure and antiphon, involve each other like the wheels of clockwork, and are fitted to explain the complex mechanism of the great Semitic literatures as well as of Greek tragedy, may I not let this book pass from my hands with the reassuring conviction that the laws brought forward in it flow from the nature of things, and disclose new truths that have lain hid for thousands of years?"

The second volume of Prof. Müller's work contains the texts of those passages of the prophets in Hebrew, and those of the Koran in Arabic, which are quoted in the first volume in a German translation.

In the *Festschrift* in commemoration of the eightieth birthday of Dr. Steinschneider (1896) our author has developed his theory on Amos i. and ii. (p. 76).

*Kingsclere*. By John Porter. Edited by Byron Webber. (Chatto & Windus.)

This is the latest addition to the sort of literature which was started about a century ago, more or less, by the celebrated jockey Chifney, and, after a long interval, was resumed in our own days by the scarcely less celebrated Mr. William Day, of the Alvediston stud. The method of proceeding is that a person, who has risen from the ranks, as it were, to a position of great eminence in his line of life, undertakes, usually with the co-operation of some admiring journalist, to satisfy what he feels, or, more probably, has been assured, must be an ardent desire upon the part of the public to learn all the particulars of so brilliant a career, and the opinions held by so profound an authority upon any subject connected with the turf, from the advantage or disadvantage of riding with a "slack rein," which was Chifney's "doxy," to the importance of altering the date of age-taking for foals from January 1st to March 1st, which is Mr. Porter's. In the case of this volume, there is a curious mixture of the third and the first person in the narrative. At one time Mr. Webber speaks as moved by Mr. Porter; at another, Mr. Porter writes as an autobiographer, and delivers, as of his own initiative, his sentiments and doctrines. On the whole, however, the style would seem to indicate that Mr. Webber was the prompter, that Mr. Porter was coy and reluctant, and that but for the journalist, or "amanuensis" as he calls himself, the book would have had to be numbered among things to which Whittier's "saddest of all sad words" are applicable: "it might have been."

The picture upon the upper cover of the volume might delude a casual observer into the belief that between the covers was contained a new edition of the late Capt. Mayne Reid's novel called sometimes "The 'Eadless' Orseman," for there is a jockey's cap, then a blank space for a head, and then a racing-jacket; but, as the cap is black and the jacket cherry, memory recalls the colours of the late Sir Joseph Hawley, under whom began the renown of Kingsclere as the training-place of illustrious racehorses. Nor is it the least remarkable fact in Mr. Porter's history that he should have trained with equal success both for Sir Joseph, who used to bet on a scale that made Admiral Rous's "hair stand on end," and for the Duke of Westminster, who is understood to regard professional betting as affecting a noble sport in much the same way in which the dead fly affects the apothecary's ointment. Mr. Porter, though he does not profess to eschew betting entirely, seems to incline rather towards the Duke's views than towards Sir Joseph's, and 'Kingsclere' is, on that account, an incomparably more wholesome book to read than experience of similar publications would lead one to expect. There are no enthusiastically appreciative stories showing how "smartly" one gentleman or blackguard got the better or the worse of another gentleman or blackguard.

The biographical portion of the work is decidedly meagre, and contains no startling or even very interesting revelations. Mr. Porter, we learn, was born at Rugeley, and

the notorious poisoner William Palmer was his family doctor. He went, in due time, to school, where, as Sir Roger de Coverley would have said, he was "a good boy and minded his book"; repudiated the legal profession, for some branch whereof he was invited to prepare himself, and declared his preference for horses; served some sort of apprenticeship, first with Saunders, who trained for Palmer the poisoner, then with "honest" John B. Day, and had the honour of riding Rataplan and of attending specially upon Virago, afterwards at Findon with William Goater, who trained for Mr. Howard (otherwise Mr. Padwick), the moneylender, the prominent figure in Admiral Rous's apologue of 'The Spider and the Fly.' At Findon Mr. Porter, who is even fonder of gardening than of horses, began to indulge his horticultural propensities, and there he fell in with Lord Westmorland, who, when opportunity arrived, gave him an introduction which resulted in his becoming trainer to Sir Joseph Hawley. About this time he married, and thenceforth he may be said to have played a conspicuous and a highly successful part in the history of the British turf. Among the owners for whom he has trained or still trains have been or are, besides "the lucky baronet" and the Duke of Westminster, the Prince of Wales, the two Messrs. Gretton, Lord Stamford, Baron Hirsch, Sir J. Miller, Lord Alington, Sir F. Johnstone, and Mr. Brodrick-Cloete, whose Paradox was in training at Kingsclere at the time when so much ado was made about the "scratching" of the horse for the Cambridgeshire. As the Porter-Webber version of this incident does not tally exactly with the account given by the horse's owner, and is the only statement in the book that bears any trace of bitterness, it may be well to present the owner's plain unvarnished tale as it remains impressed upon a good memory.

It should be premised that Mr. Cloete, when he ran horses, did not bet, even if he ever did or does. He had started on his annual visit to Mexico long before the weights for the Cambridgeshire appeared, and had left word with his trainer that Paradox was to be "scratched" if more than a certain weight were assigned to the horse. More than that weight was assigned, and, nevertheless, the horse was not "scratched." Of this Mr. Cloete was not aware until he reached New York. He was indignant at finding that his instructions had been disregarded, and he expressed in a public place his fixed determination to do himself, as soon as he arrived in England, what he had left instructions with his trainer to do, though the version in the volume before us makes no mention whatever of such instructions, but represents Mr. Cloete as having waited until he actually saw the weights at New York before he made up his mind. Mr. Porter acknowledges that the horse was being "backed" by the trainer's influential betting patrons, and nobody can blame Mr. Cloete for refusing, at the risk of embroiling himself to a certain extent with those hitherto friendly patrons, to turn himself and his horse into mere spiritless instruments for them or anybody else to gamble with. It matters not that the horse was almost certain to win:

the question was whether the owner was to assert himself and his rights or not. Mr. Cloete's sole mistake—and it was great—was to have given publicity at New York to his intention, for it was sure to be telegraphed to England, and to be used at the expense of the "patrons" and the public. He, in fact, committed a thoughtless blunder, which we are often told is worse than a crime. As for the charges made against him personally, he and the chief bookmaker were invited to an interview with the stewards of the Jockey Club, and everything was satisfactorily explained.

It only remains to be added that whoever is curious about Rosicrucian and Green Sleeve and Blue Gown, the crippled Satyr, Pero Gomez, Isonomy, Geheimniss, Shotover, St. Blaise, the unbeaten but "roaring" Ormonde, the poisoned Orme, the redoubtable Common, the ill-starred Paradox and Friar's Balsam, and the brilliant La Flèche, and about Mr. John Porter's house, breeding establishment, racing establishment, accommodation for the staff, and opinions concerning all matters connected with racehorses, from the proper month at which foaling may commence most profitably to the recognized position attained by the once persecuted, but now triumphant "tout," will be exceedingly gratified, if not completely satisfied, by the volume under consideration. Portraits, too, there are both of men and of horses, from the Prince of Wales and two of his friends, assisting, as the French say, at a trial of St. Blaise, to Mr. John Porter himself.

It is to be hoped that Mr. Matthew Dawson, especially now that he has retired from business, may be induced to follow the example set him by Messrs. W. Day and J. Porter, and to give the public the story of his experience in his profession and the advantage of his opinions about all that concerns the thoroughbred. This is the more to be desired because he and Mr. Porter are not in perfect agreement upon certain important points.

#### RECENT DANTE LITERATURE.

*Giornale Dantesco.* Diretto da G. L. Pascerini. Anno II. (Venice, Olschki.)

*Dante e Roma.* Saggio di N. Zingarelli. (Rome, Loescher.)

*Dante e gli Astronomi Italiani; Dante e la Donna Gentile.* Di Antonio Lubin. (Trieste, Balestra.)

Of all dismal forms of reading the *Fachblatt* is surely the worst. Of course, in scientific matters it has its place; and even in the subjects which lie on either side of the borderland of science and literature, like history, it may fulfil a useful function. When, however, its object is the discussion of points, the interest of which depends mainly upon their connexion with a work of pure literature, it is apt to call up, if we may borrow a turn of phrase from Matthew Arnold, "in the soul of any poor child of nature who may have wandered in thither an unutterable sense of lamentation, and mourning, and woe."

The *Giornale Dantesco* is an awful example. The "child of nature" would fain be left to enjoy the great poet in peace. He knows, of course, that there are obscurities, as there can hardly fail to be

in a highly concise and learned writer who lived 600 years ago, who had read all accessible books and had been mixed up with public affairs, and whose work, from the very scheme of it, admitted of allusions without number. But he is quite content to have these obscurities cleared up, when they can be, in the briefest possible form; a word, a reference, will often do it, or, what is better, put him on the track of doing it for himself. In many cases, when the writer has left things obscure, the reader is content to take them so; very often, indeed, he is better pleased by the artistic sense which has known when to leave a touch of uncertainty. In a poem of high imagination, especially one where precise detail is as frequent as it is in the 'Commedia,' occasional reticence, occasional mystery even, does but heighten the general effect. Dante has purposely employed this reticence or mystery in the case of his approach to each of the three realms of the next world. He enters Hell in a state of deep slumber; in a similar condition he is borne to the threshold of Purgatory; and of his passage into Heaven all he tells us is that he found himself there. Yet Signor del Noce devotes 18 pages, not less than 9,000 words, to the discussion of how Dante crossed Acheron, entering at length into such points as the interval by which the *tuono* of canto iv. followed the *baleno* of canto iii. in order to controvert the view of another learned person that the two phenomena belonged to each other, a result which might have been obtained in one line by pointing out—as, indeed, another writer on the same promising subject does point out some pages later—that according to Dante himself the *tuono* was but the reverberation of the doleful noises issuing from the pit.

To him follows Dr. Prompt, a gentleman who has deserved well of Dante students by his reproduction of the Grenoble MS. of the 'De Vulgari Eloquentia,' but who in the present case "obliges" with a dozen pages on the circlings made by Dante in the upper regions of Hell. We cannot profess to follow him throughout his speculations. They deal with some doctrine of the "Medesimo" and the "Altro" (which look as if they might be rendered "the like" and "the odd"—is this a first step towards the interpretation of Dante on the principles of golf?); but we note that, contrary to the usual view, he makes the poet's course through the infernal regions run to the right, or *against* that of the sun, which seems to contradict various indications in the poem. However, he tells us in another article "queste son cose che nessuno intese prima di me," and it is best, here at all events, to let it go at that. What he evidently does not understand is that only part of the sixth circle was visited by Dante, or he would not favour his readers with a long dissertation intended apparently to identify heresy with Ghibellinism, and another sin which need not be particularized with Guelfism, the two being, as it would seem, in some symbolical way associated with the Eutychian heresy. If he had paid attention to the words at the end of canto ix., "Here are the heresiarchs with their followers of every sect," he would have seen that he had no warrant for his statement that "Dante

did not think it opportune to put Arius and Sabellius into his sixth circle"; while if he had realized that by "Epicureanism" Dante meant what we now call "materialism," he would have avoided what, if we used his own elegant diction, we might call the "bestialità e sciocchezza" of asking why the Council of Lyons said nothing about Frederick II. being an Epicurean.

Messrs. Maruffi and Truffi write at great length on the meaning of "la seconda morte" ('Inf.', i. 117). Their conclusions seem sensible enough. No doubt the line has been misunderstood, but the misunderstanding might have been set right in half a page, with a reference to the passages in the *Apocalypse* to which Dante is obviously alluding.

Then we get the egregious Dr. Prompt again, this time with an arithmetical treatise. He has discovered that the total number of lines in the 'Paradise' divides by 61, and that the same factor may be found in various more or less arbitrarily selected sections of the poem. Well, it may be. There are coincidences all about. For instance, in eight out of the first twenty-one days of the month, the number of the first psalm for the day in the English Prayer Book is five times the number of the day. The numbers of cabs, too, often yield interesting results. However, Dr. Prompt feels sure that he has proved Dante to have had the factor 61—an uncomfortable number, whose only merit is that of being the difference between the cubes of 4 and of 5, and (though Dr. Prompt does not mention it) between the squares of 30 and of 31—in his mind. Well, again it may be. Dante was rather "gone" on numbers, as we know. It is a little hard, however, to support the theory by reference to a poem which Cino of Pistoia may perhaps have written when he was sixty-one! But our complaint against Dr. Prompt commences when he begins to deduce his practical consequences. The 'Purgatory,' it seems, is three lines shorter than the 'Paradise,' therefore its lines clearly will not divide by 61. Therefore it must, as we have it, be three lines short—"there is no doubt that one *terzina* is missing in all the MSS." Where ought it to come? "The last seven [he means six] cantos have precisely 897 verses." But 897 "has no sense"—therefore there ought to be 900. (Why not  $61 \times 15 = 915$ ? That would make each of the six a *terzina* short.) Therefore the missing *terzina* is somewhere in them. But a *terzina* can only be dropped without discovery at the beginning of a canto; and on various grounds Dr. Prompt decides that this must be canto xxviii. The rhyme-words of ll. 1 and 3 (as we have it) are *intorno* and *giorno*, and an examination of a *rimario* shows that the most likely rhymes are *corno* and *adorno*, though why *soggiorno*, *capricorno*, and *piorno* should not have a chance it is hard to see. *Corno* is rejected, but *adorno* "expresses exactly the idea we should expect to find." We are not so sure. Why not something of this kind?

Avegnachè sentissi nel cuor tema

D'un di venturo, ch' alzerebbe il corno  
Un dottor per cazzar col mio poema. [ai Un d. pronto a  
cozzar mio p.

Vago già di cercar dentro e dintorno, ecc.

This, however, seems to be what the study of Dante in his own land has come to.

We await the arrival of the *Chorizontes*. Mean time it must be said of the much-reviled old commentators that they are amusing and interesting compared with this, and that we venture to find more "impudenza" in speculations which lead to such results as these than in Boccaccio's pleasing story of the loss and subsequent recovery of the first seven cantos of the poem; the chief argument against which, after all, is one that historians of the present century will beware of using. If it is to be accepted as a canon that any document containing a correct political forecast must have been written after the event, the value of party newspapers as evidence will be seriously weakened.

We must revert once more to Dr. Prompt, who seems to be a *coryphaeus* of the school, and serves as an example of some of the vagaries into which it is led by its refusal to study *collaterally*, as we may call it, and its entire lack of any literary judgment. He quotes the line in which Hugh Capet is made to say, "I was the son of a Paris butcher"; and observes, "This is a Ghibelline calumny." Obviously he is quite unaware that Villani gives exactly the same account of Hugh's origin, that it is adopted by Villon in the fifteenth century, and that it almost certainly originated at Paris. There are evidently still some things which some people have understood before Dr. Prompt.

Of course there is a great deal of valuable matter in the *Giornale*. We notice, for instance, some "common-sensical" criticisms of Dr. Scartazzini, by Signor Ronchetti; an interesting article on Dante's knowledge of Plato, by Signor Capella; and a good note by Herr Bannermann on the puzzling "Campo Picen" of 'Inf.', xxiv. 148, of which we need only say that the substance of it is already to be found in an English edition. But with the exception of a solitary mention of Mr. Toynbee, the same of one or two others, and an occasional reference to Dr. Moore's work on the text, it would be impossible to discover in the *Giornale* any sign of acquaintance with the mass of Dante work that has been done of late years in England and America, in many cases anticipating conclusions now set forth in its pages with the verbosity of which Italian seems, among modern languages, to possess the secret.

The main fault of nearly all these writers is that, in colloquial phrase, they cannot see the wood for the trees. Devoid of much acquaintance with literature at large, they get a fixed idea on some particular point into their heads, and in their anxiety to work it out forget all considerations of symmetry, literary proportion, general history, and everything else. The phenomenon is common enough in the treatment of the Bible; and as the Bible is not materially the worse for the attention of Sandemanians, Anglo-Israelites, Fifth Monarchy men, and other queer people, so we trust that Dante's work will survive that of some of his modern elucidators. From a communication printed in the *Giornale* we gather that, as might be expected, Signor Lombroso has already discovered Dante to have been epileptic, neurotic, hysterical—"mattoid" generally. The writer, it is true, quotes this opinion to protest against it; but one cannot help feeling at times that it is one thing or the

other, and that without some such hypothesis with regard to Dante, the sanity of a good many "Dantists" is extremely questionable.

Signor Zingarelli's little tract is refreshingly sane and sober after a good deal of the stuff of which we have given specimens. It is delightful to come across a writer who, speaking of the alleged Roman origin of Dante's family and the discussions thereon, can say, "Come che stia la cosa (che d'altronde non avrebbe minima importanza)." We could almost command the words as a motto for the cover of the *Giornale Dantesco*. The essay deals with various other points relating to Rome as it entered into Dante's physical and intellectual life. Over the famous controversy as to the alleged embassy in 1301 it passes lightly, pointing out, however, that it again is of no importance for the writer's present purpose, because, Boniface being at Anagni, it would not have taken Dante to Rome. On Dante's political position Signor Zingarelli is sensible, noting that though the poet may have ceased to be a Guelf, he never became a Ghibelline in the full meaning of the term, as used to be the generally received view. At the same time he is not prepared to go along with the ingenuous writer who endeavoured to prove that Dante was "a paladin of the temporal power of the Popes"! Perhaps the most pleasing trait, however, about Signor Zingarelli is that he gives his quotations "according to the edition of Oxford, 1894," so that he at least is aware that Dante is cared for in England. But he should have known better than to use the "translation" of Benvenuto by Tamburini, when, thanks to the munificence of another English student of Dante, the real text of that commentator was available.

The veteran Prof. Lubin takes up the cudgels—and an Italian cudgel is a bulky thing—against some one who differs from him as to the date at which the 'Vita Nuova' was written—a controversy, as it seems to us, of the most futile kind. These worthy scholars seem unable to divest themselves of the ideas connected with the modern press and modern publication, or to realize that even now, when books appear with dates on their titles, those dates do not necessarily show anything more than that no part of the book was written later. Hair-splittings about whether we are to read *ra* or *andava* in 'V. N.', § 41, and references to eminent astronomers as to the sidereal and synodic revolutions of Venus, really help us forward very little. We may pretty safely affirm that some of the sonnets and other matter contained in the book had been composed by 1290, and that it had taken the form in which we now have it not later than 1300. Of course Dante may have deliberately used about the only phrase by which, considering the style in which he was writing, he could have denoted the "synodical" revolution of Venus, to mean something else; just as he may have indicated a commonplace occurrence of every year by the use of terms certain to recall a notable occurrence of one particular year. Everything is a matter of comparative probabilities. But one does regret to see so much ink, temper, and time wasted over trivialities, while one of the world's greatest poets

(in his way the most wonderful figure in literature) is waiting to be read and revered. We venture to say that the late Dean Church's 'Essay on Dante' has done far more for the study of Dante than the half million or so of words in the two volumes of the *Giornale Dantesco* which have appeared up to now, or than all the millions will do which have yet presumably to appear.

## NEW NOVELS.

*Successors to the Title.* By L. B. Walford. (Methuen & Co.)

MRS. WALFORD's warm admirers—she has many—and even her least critical ones, may feel that 'Successors to the Title' is not, perhaps, all their fancy painted it. Another class of reader feels, on the other hand, that it is not much worse than some other of the late products of her pen. The successors to the title are a pair of young people who, from being plain Mr. and Mrs. Feveril, through the death of a distant cousin wake up to find themselves Lord and Lady St. Bees. The motive is not complicated. All depends on treatment, and here it is not the subject of which we complain, but the poverty of treatment. Change of fortune naturally brings about an entire change of life and habit. Impulsively, and not unnaturally, the simple couple rush into instant possession. Awful to relate, they actually appear at the ancestral home without having taken preliminary lessons in etiquette and the management of a great household. It is evident that not only the inhabitants of their new world, but Mrs. Walford herself is inexpressibly shocked at their temerity. They have hitherto lived on the wife's comfortable fortune, and led a wandering, untrammelled, and enjoyable enough existence at home and abroad. And in the same light-hearted way, and absolutely without preparation, the rash pair enter on their new life. That the "county" should watch them at the fulfilment or non-fulfilment of their social duties and pleasures was to be expected, but hardly that Mrs. Walford should herself take it all so seriously as she does. The situation might easily have been amusingly managed, but the author is too fussy, commonplace, and literal in her descriptions of the way in which they acquit themselves of their task. In the same spirit she also tells how, after shirking their responsibilities and dignities, they are taken in hand by a priggish family in the neighbourhood, and introduced to better things; especially how the young wife is taught to discriminate between proper tailor-built and ready-made clothing, and even initiated into the awful mysteries of dressing for dinner! Why she should not have indulged in such small comforts during her former career is not explained. As for the rest, is it not all written in this book in an absolutely humourless fashion by the author?

*Gwladys Pemberton.* By Florence M. S. Scott. (Smith, Elder & Co.)

A HEROINE endowed, like Rose Aylmer, with every virtue and every grace (not to speak of all Gwladys's lofty aspirations) could only spring up in the barren soil of a thoroughly worldly family in order to share

the fate of the young lady in Landor's lyric. The story of her brief career is not without merits, however, and the sketch of the inferior sister, shallow enough to be contented with her prosperous lot in life, has vitality. Moreover there are three little girls in the story who are lifelike and enjoyable. But the mortality amongst the heroines is so great that one must conclude the author to be both young and inexperienced. She writes prettily, though her story needs more robustness and less sentimentality.

*The Dice of the Gods.* By John Francis Temple. (Digby, Long & Co.)

GERTRUDE PAGET had a melancholy career. Langton Goss was the friend of her childhood, and so dreary a person that it is not easy to see why she should have reciprocated his affection for her when they arrived at the age of love-making in the intervals of less serious occupations at Girton and elsewhere. Having fallen in love with one another, however, they parted without explanations, Langton in the hope of money-making, and Gertrude to reconsider her position. After her marriage with a wealthy but unpleasant husband, who persisted in disliking her, Gertrude's course of conduct became increasingly hysterical and incomprehensible. Sobs, regrets, and revolts led to an elopement which gave no satisfaction to anybody. But what was it that prevented her from taking her own railway ticket and returning to her sorrowing family without the escort of the unfortunate gentleman who had accompanied her abroad? "Please, Sir Robert, please take me back!" she entreated in moving accents, and why Sir Robert did not do so for his own sake, and why a heroine educated at Girton at the latter end of the century could not face a straightforward railway journey to escape from the consequences of her folly, are equally inexplicable mysteries. Langton Goss certainly had the best of it, and the tale of his first love is decidedly melancholy, though fairly readable on the whole.

*Constantine.* By George Horton. (Fisher Unwin.)

MR. HORTON is probably without much practice as a writer of fiction, and his story is rather to be taken as an attempt to depict modern Greek manners as observed by him during his life as United States Consul at Athens. From this point of view it is doubtless very well, though perhaps the object might have been as well attained by a rather less melancholy tale. For though all the characters are somewhat in the nature of wooden marionettes, we get a little fond both of Constantine, the young Greek of to-day, and of his stalwart god-father and adoptive father, the retired sailor; and when the former is brought to utter shipwreck by what can only be called gross dishonesty on the part of the latter, we rather resent the harrowing of our feelings. Anything less like the usual style of novel which we have learnt to expect from Mr. Horton's countrymen, finished in style, restrained in incident, subdued in colouring, it is hard to imagine. The whole thing is of the most elementary character; barring the pictures of Greek

life, we have heard as good in the school dormitory. Still it may be read with perfect satisfaction and no great intellectual strain. The printing is not good.

*A Girl of Yesterday.* By Mrs. F. Hay Newton. (Hurst & Blackett.)

MRS. NEWTON's story suffers from the usual fault of novels nowadays—want of construction. The introductory portion, in which the heroine appears as a little orphan girl, fresh from Paris artist society, to take her place in a strict Scotch family, and be tended by aunts who have the smallest possible sympathy with the bohemian ways of their late brother, is good enough in itself. Most readers will be drawn to the small penitent who laments to herself, with the sobs of childhood, "I want to be good! Oh! d—n it all! why can't I be good?" and explains to the horrified minister's wife, "They [her father and his friends] used it when they wanted a thing very much. Father told me to be good, and I want to be—so I used it. It's a swearing word." The child's adventurous voyage on a raft, ending in the usual upset and rescue, is also well told. But except that the latter incident brings her, as might be expected, into contact with a lad who, in after years, is to be her husband, it cannot be said that all this has any necessary or "inevitable" connexion with the main part of the story, which mainly relates how, after having been married, she is persecuted by the attentions of a field officer. This personage is represented as being colonel in the Blues. It is hardly fair of novelists to select their less estimable characters from classes so limited in numbers that the description of them can apply to not more than two or three individuals. But Mrs. Newton's notions of "the Blues" are evidently somewhat hazy, as we find somewhere a reference to a picture of the colonel "at the head of his troop." Perhaps she has a vague reminiscence of the days long gone by when a captain in the Household Infantry held the rank of colonel in the army. Anyhow, her "Colonel Bourke" is a cad of the first water, as one thinks even so unsophisticated a heroine as the young Lady Lindsay would have instinctively perceived long before the final catastrophe which opens her eyes—fortunately while there is yet time to retrieve her mistake—to the danger of ideal friendships with colonels, and shatters the innocent optimism which had kept her on a level of intelligence with the child who thinks that all grown-up people are good. The fact is that the conventions of the story belong to a school which is nearly extinct. Readers nowadays (as even Ouida seems to realize) care little for the society of the "house-party" or the "Belgravian mansion." Probably not one in a thousand of Mrs. Newton's will even be aware that she has given the crest and motto of the Lindsay family all wrong.

*An Unconventional Girl.* By L. Rossi. (Lawrence & Bullen.)

'AN UNCONVENTIONAL GIRL' leaves no very decided impression on the mind. Linda's originality is not particularly conspicuous, in spite of the title of the story. She certainly writes a book, smokes a cigarette, and, after her aunt's death, lives alone in a flat with

two servants; but nowadays these proceedings are rather conventional than otherwise. Perhaps the whole thing—the character and action of the girl and her surroundings—has been better conceived than realized. Occasional touches suggest the idea.

*The Shadow of Hilton Fernbrook.* By Atha Weetbury. (Chatto & Windus.)

If asked, "Understandest thou what thou readest?" the candid reader of 'The Shadow of Hilton Fernbrook' could only answer in the negative. Were time less valuable one might seek carefully for the ray of common sense that never once enlightens the picture. No meaning shines through the wild images and wilder incoherences of language and structure belonging to this remarkable tale. Yet it is almost a pity not to "wade in" and on, though there are moments when the kind and persevering reader almost trembles for his own and the author's reason. No attempt shall here be made to resume the preposterous contents. To say that the imagination fairly "boggles" at the inconsistencies and impossibilities, as though universal chaos were once more made manifest, is to say little. The whole affair is, however, completely harmless and utterly foolish. The cheap inflated style, the strange incompetence of the author, and the complete absence of the first principles of literary presentment are really curious.

*A Lawyer's Wife: a Tale of Two Women and Some Men.* By Sir W. N. M. Geary, Bart. (Lane.)

'A LAWYER'S WIFE' is in places so oddly worded that it might almost pass as the writing of a foreigner. Sundry insular vulgarities, however, suggest that it can only have been penned by a native of these islands. Both cleverness and obtuseness are present in the story, which is rather of the disagreeable order. The cleverness is mostly manifest in the way one or two of the characters are sustained; the obtuseness appears in a want of discrimination and an absence of fine shades and distinctions. George Dalgeish, barrister-at-law and legal protector of "Brownie," one of the two women in the story, may have been a little tedious as a life companion, though in the main a "good sort" and certainly worthy of a better helpmate. His wife is a thoroughly unpleasant, but, it is to be feared, a not impossible little person. Her antecedents are not given; but one gathers that they have been obscure. What attracted the clear-seeing lawyer to the woman, and why he long continued not to see through her tactics, are things not explained, unless the fact of her being a *fausse maigre* (by the author deemed, and not unjustly perhaps, the most delicious type of figure) may have had something to do with it. Brownie is a coldly vicious and selfish person with a really bad heart; extremely timid both morally and physically; anxious "to rise," yet utterly without social self-reliance and *savoir-faire*. The combination is, so far as we know, new, and, though distinctly objectionable, is decidedly plausible and probable. The other woman is pleasanter, but not entirely well drawn. Socially speaking, as well as morally and intellectually, Florence

is Brownie's superior; yet she even is occasionally second rate in manner and speech.

*The Touch of Sorrow.* By Edith Hamlet. (Dent & Co.)

The motive of this volume has been often before treated in various manners by writers and thinkers, in essays and poetry, in sermons and in fiction. The subject is the ethical value of sorrow on character. The lady who writes 'The Touch of Sorrow' has not dealt with her subject in the most eloquent or suggestive fashion, yet her little story has its good points. She does not attempt to do the thing on a too ambitious scale, and there is less cheap sentiment than might have been expected from the material chosen. A hint of inexperience and incompetent handling, as well as commonplaceness, there is in the shaping of the pretty little English heroine of the story. Her incompleteness and lack of soul are at length changed by her personal acquaintance with sorrow, from which she has always instinctively and fearfully held herself aloof. Her spiritual nature becomes developed, and she henceforth lives not to herself alone. At the beginning of the story she is said to be free from the shyness from which so many *débutantes* suffer. After this statement it is curious to see how often the author proceeds to contradict herself, and to describe the girl under the influence of this same affliction.

*The 'Vangelist o' Zion.* By Tom Elford. (Digby, Long & Co.)

Such merit as Mr. Elford's story possesses resides in its episodes rather than its plot or characterization. The curious and even gruesome pictures which he draws of the frankly pagan superstitions which still linger on in remote rural districts of England are evidently the outcome of actual observation. No one could have invented the scene of the Bible divination at the funeral feast. As for the main idea of the story—the conversion of an illiterate and emotional Bible-reader into a representative of well-ordered orthodoxy—it is not badly conceived, but the working out is decidedly perfunctory, while the somewhat gratuitous removal of the good genius of the plot in order to vindicate a vulgar superstition is exceedingly hard to reconcile with the general moral of the story.

#### FAIRY TALES.

MR. L. HOUSMAN writes well, and has a good deal of fancy. Sometimes, indeed, he has almost too much, for it carries him and his story into shadowy regions, whither it is difficult for plain readers and plain reviewers to follow him. The story we like best in *The House of Joy* (Kegan Paul & Co.) is 'The Traveller's Shoes,' which deals most with common earth, and, were it not for the over-abundant tears shed by the princesses, might almost be mistaken for a genuine folk-tale told in rather a modern method. Mr. Housman himself seems to be responsible for the illustrations. They are far from being good.

The stories in *The Edge of the World* (Unicorn Press)—or, as Miss Annie Dawson more properly calls them, fancies and fairy tales—are of unequal merit. One or two are well and pleasantly written; the others, to quote Mrs. Montagu, are only "willing to be ingenious."

'The Surly Dwarf' is, to our mind, much the best.

Some of the *Fables for Little Folk* (Philip & Son) are rather prettily told in the Andersen style, but of course with a difference. Watering-pots and sweet-peas and apple-blossoms lift up their voices and speak, and sometimes they even speak well. We are, however, by no means sure that these fables will be liked by little folks, whose cry may chance to be "More story, please, and less moral."

*Halcyon, and other Fairy Tales.* By A. L. H. A. (London, Simpkin, Marshall & Co.; Liverpool, Howell.)—These are pretty little stories, but they are essentially modern in tone and never at any time carry conviction with them. When we—even at the mature age of a reviewer—read a well-told version of 'Beauty and the Beast' or 'Cinderella,' we are for the time under the spell of the writer, and quite feel that the story is as true as most history. The moral, too—if moral there be—is perfectly unobtrusive; there is no fear of childish readers adopting a policy of kindness because kindness pays. Beauty is kind to the Beast, and the Beast becomes a prince, but she has loved him in each condition. In these stories the smallest act of kindness to an inferior animal is rewarded by material prosperity. No one in the nineteenth century, however bright and clever, can write a good fairy tale unless he keep that century out of it. A. L. H. A. does not:—

"What do you think of that for music?" said the Wise Woman proudly, to Marigold. "It is uncommon, and has a weird pathos about it," replied the Princess, "but all the same, I don't like it." "You surprise me," said the Wise Woman, "but many people are disappointed at first. It is too intellectual for ordinary minds to appreciate. One must be educated up to it."

A. L. H. A. should study the fairy tales which have become classics and imitate their simplicity.

#### ORIENTAL PHILOLOGY.

THE biography of that distinguished scholar Prof. Samuel Lee, D.D., by his daughter, is simple and touching. In a modest volume, with the title *A Scholar of a Past Generation: a Brief Memoir of S. Lee* (Seeley & Co.), Miss Lee traces the brilliant career of the eminent Professor of Arabic at Cambridge, who obtained his chair in 1819. It seems that even in his native country his biography was not known accurately. In the preface Miss Lee tells us:—

"Shortly after the death of Prof. S. Lee, over forty years ago, a suggestion was made that some record of his remarkable talents and career, in a more extensive and lasting form than mere newspaper articles could supply, should be given to the public. He had, however, left no diaries or memoranda, nor yet copies of his large literary correspondence, and the idea was abandoned. A year ago I was passing through Shrewsbury and visiting the museum, and saw there amongst other portraits a large oil painting of my father. Attached to the picture was a card, with the statement that he had been Professor of Hebrew at Oxford. Finding such inadequate knowledge of him within eight miles of his native place, it occurred to me that he could scarcely be known even by name to many of the present generation.....On my return home I looked over the few papers and letters I have in my possession, also the prefaces of some of his translations and other works, all of which I imagine are now out of print, and made extracts from them bearing upon his Oriental studies, and the religious and other topics of the day, many of which are of abiding interest."

Our author has succeeded in giving the biography of her eminent father in an interesting way in the course of sixteen chapters. We find many interesting letters (not always complimentary) addressed to Pusey and other divines. In the last chapter Miss Lee gives the list of her father's works, which included books and articles on Hebrew, Arabic, Syriac, Persian, and Hindustani, and also some grammars. His edition of the Syriac Bible (1823) is still in use, though difficult to find.

One of the good results of the British occupation of Egypt has been a growing desire, on the part of scholars as well as students, to apply to the spoken language of the country a grammatical rule and method for which it has heretofore been considered ineligible. It is, perhaps, the tendency of the present day, even in departments beyond the limits of State control, to systematize, or what the French more appropriately call *régulariser*; and if we are called upon to put in order the finances, and minister to the general requirements, of an important province placed incidentally under our charge, why should we not also give attention to the discipline of its speech? The *Arabic-English Vocabulary* compiled by M. Socrate Spiro, of the Ministry of Finance, Cairo (Quaritch), which treats of the colloquial Arabic of Egypt, is not the first practical and carefully prepared contribution towards attainment of the contemplated end; for just a year ago we had occasion to notice with commendation Mr. Burkitt's translation of a grammar of the modern Egyptian dialect by the accomplished Dr. K. Vollers. In the later publication there is very much to approve; and if we have any occasion to cavil, it is rather at minor causes, such as the orthography of native words, than at any main defect, such as want of method or fulness. Transliteration is so much a matter of personal taste that, in the case of those who take different views on the mode of its accurate exercise, scholarship may belong to both disputants. But certain forms adopted by continental Orientalists cannot find ready acceptance on this side the Channel. If we include among these the use of the German *j* to the exclusion of the *y*, we speak in the interests of those who aim at a possible conformity of transliteration as much as of any one nationality. Conventional usage may give some warrant to its appearance as an initial letter in proper names like *Janina*; but "jom" (day) for *yom*, and "ji'lam" for *ya'lam* (he knows), will be distasteful to many. Moreover, where the letter comes in the middle of a word, as in *hajikil* (temples), it seems to constitute an eyesore. On the other hand, we are glad to see that M. Spiro recognizes the more general phonetic value of the fourth letter of his alphabet. Instead of limiting its acceptance as *s* to India, he considers it practically as that letter only among the Egyptian Arabs, and ignores it as the *t* or *th* which it certainly does represent to a certain extent in the Muslim world. Apart from the self-evident meanings of *berótestant*, *berogramme*, *termomitr* (with its plural *termomitrát*), *tilligráf*, *tijodoly*, *refolfar*, *shokoláda*, and *modista*, we think it might be an improvement to attach to the many foreign words of the vocabulary the language from which they are borrowed. Judging from what has been done in this newly trodden path, we may congratulate the Khedive's country and people as well as European students of the many-dialected Arabic tongue on a step taken in an unmistakably right direction.

Dr. Th. W. Juynboll has published (Leyden, Brill) the Arabic text of Yahyá ibn Adam's *Kitáb al-Kharáj*, or Book of the Land-tax, one of the oldest Mohammedan legal treatises, fortunately preserved in a unique manuscript belonging to M. Charles Schefer, the Director of the Ecole des Langues Orientales Vivantes at Paris. Yahyá ibn Adam, of the tribe of Koreysh, died in A.D. 818 (A.H. 203), and was a famous jurist of his age, among whose pupils was counted the celebrated Imám Ibn Hanbal, founder of the Hanbalite school of tradition. The MS. from which the text of Yahyá's treatise is printed was copied in A.H. 489, but the pedigree of copyists is recorded up to the author's time. The little book contains much that it would be difficult to find elsewhere, and its information on the land settlement under the early caliphs is peculiarly valuable. It confirms the opinions of the late Baron von Kremer and M. van Berchem that after a great territorial conquest

the lands were made the common property of the whole Muslim community, and supplies valuable notes on the method of organizing these immense acquisitions. When we add that Prof. de Goeje has read the proofs, it is needless to comment on the care with which the text has been edited; but Dr. Juynboll might have gone a step further, and supplied a translation of this short essay for the benefit of those who do not read Arabic.

To the grammar of colloquial Syriac by Profs. Stodard (America), Nöldeke, Socin, Sachau (Germany), and Duval (Paris), the Dean of Argyll and the Isles, the Rev. Arthur John Maclean, adds another, entitled *Grammar of the Dialects of Vernacular Syriac as Spoken by the Eastern Syrians of Kurdistan, North-West Persia, and the Plain of Mossul, with Notices of the Vernacular of the Jews of Azerbaijan and of Zakhu, near Mossul* (Cambridge, University Press). The author was sometime head of the Archbishop of Canterbury's mission to the Eastern Syrians, and had to pay attention to the vernacular of his station. In the preface he gives a brief history of these Christians, who number about 100,000 souls, and their vernacular has, as far as is known, been until late years an unwritten language. As to the dialect of the Jews, it is known at present by their translation of the second Psalm and some proverbs, printed at Odessa by an Azerbaijan Jew as an example of a proposed translation of the Old Testament into his native tongue.

#### LAW-BOOKS.

*A General View of the Law of Property; intended as a First Book for Students.* By James Andrew Strahan, M.A., LL.B. Assisted by James Sinclair Baxter, B.A., LL.B. (Stevens & Sons).—This work, the author tells us, is "intended as a first book for students." It is not a large work, though it covers no less a field than the law of both real and personal property. Hitherto, in introductory works on the law of property, the law of realty has been treated apart from that of personality. Mr. Strahan, in the work before us, takes a new course, and considers the two branches of law together. His reason for so doing may be gathered from the following passage, which we find in the preface: "Recent legislation has, it seems to him [the author], so greatly approximated the law of realty to the law of personality, that they may now be profitably considered together. The principles of both are, to a large extent, the same: where they differ, he believes that by contrasting them they may be made to illustrate each other." The work for its size contains a large amount of law, and it is clearly and carefully written. The tendency of recent legislation has no doubt been, as the author observes, to assimilate the law of realty to that of personality, and probably the time is not far off when the assimilation will have gone as far as, in the nature of things, it is possible for it to go. But the law as to realty still differs considerably in its nature from that as to personality, and we feel a certain doubt of the utility of the plan on which the author has constructed his work. Real-property law cannot be thoroughly understood by any one without an extensive reference to its history—more extensive, we think, than is to be found in the work before us; whilst the multitude of points dealt with, both as to realty and as to personality, and the brief manner of their treatment must, we fear, tend to weary and distract the mind of the young student. Mr. Strahan's book, however, may be profitably used by a student who already knows something of the subject, and may also, we think, be found of use as a handy and concise book of reference by the practical lawyer.

*Handy Guide to Patent Law and Practice.* By George Frederick Emery, LL.M. (Evingham Wilson).—The object of this work appears to

be twofold: first, with regard to non-litigious matters, "to enable any capable person to dispense with professional assistance" in dealing with patents; and secondly, with regard to those parts of the work which deal with litigation, "to enable a solicitor, without further assistance from books, to conduct any kind of patent action." The work, brief as it is, contains a good deal of information clearly and concisely put, and a good many "forms" applicable to proceedings under the Patents, Designs, and Trade Marks Acts, 1883 to 1888; and an appendix sets out the Register of Patent Agents' Rules, 1889 and 1891. The introductory chapter contains some useful hints to inventors, not the least valuable of which is that contained in the following sentence, which we quote from p. 14:—

"There can be no doubt that it is often far easier to make an invention than to make it a commercial success; and an inventor who cannot work his own patent will, as a rule, be wise if he be content to accept a small profit for himself, and leave the rest to those who undertake the more difficult and risky task of introducing it to the public."

*The Law of Bills of Sale.* By James Weir. (Jordan & Sons).—Mr. Weir's object in this work is to furnish a commentary on the Bills of Sale Acts, in direct connexion, as far as possible, with the language of the Acts. A very important portion of the book is Part I., entitled "General Introduction," which comprises about two-fifths of the work, and deals with the subject generally. Part II. comprises the repealed statutes affecting this branch of law; and Part III. deals with the statutes now in force, viz., the Bills of Sale Act, 1878; the Bills of Sale Act (1878) Amendment Act, 1882; the Bills of Sale Act, 1890, and the Bills of Sale Act, 1891, the sections of these Acts being elaborately annotated, with reference chiefly to reported judicial decisions. An appendix comprises a number of "forms" adapted to practice in this branch of law. The subject, which is a difficult, and probably to most minds an uninviting one, has been ably and accurately treated by Mr. Weir in the work before us.

*Companion to 'The Solicitor's Clerk,' embracing Magisterial and Criminal Law, Licensing, Bankruptcy Accounts, Book-keeping, Trust Accounts, &c.* By Charles Jones, Author of 'The Solicitor's Clerk.' (Evingham Wilson).—Some few years ago, when we noticed Mr. Jones's work 'The Solicitor's Clerk,' we ventured to predict a prosperous career for that little treatise. Our anticipations have been verified, for the author has been encouraged by the circumstance of that book having reached a third edition to supplement it by the further details set forth in the work before us. We have no doubt that those who have derived assistance from Mr. Jones's first essay will find his supplementary efforts equally useful. One or two points may be selected for criticism in response to the request in the preface for "practical suggestions for future improvement." In the first place, the page of commencement of each chapter might usefully be added to the description of that chapter in the table of contents; secondly, there should be some sort of warning, by *erratum* slip or otherwise, that "XII." is printed erroneously for *XI.* at the head of the chapter on book-keeping. The chapters on "Assisting a debtor to prepare his statement in bankruptcy" might be improved by a greater liberality in specimen forms; in fact, in order to make this part of the book thoroughly helpful to the persons for whom it is intended, we think there ought to be specimen forms of all the "sheets" or "lists" A to L, not only of one or two, such as I and K. It must be admitted, however, that the author's remarks on the nature of each list will assist the reader to a certain extent in the same direction. The author deals quite soberly and seriously with the various subjects which he treats, notwithstanding his indulging in a light vein of humour as to names, "Mr. Settee Trust" and "Mr. Ziksunay."

remind us of topics familiar to lawyers; "Mr. Jolly Hardup" stirs up no legal reminiscences. The appendices contain a few useful forms of deeds, and the book winds up with a copious index.

*Ruling Cases.* Arranged, &c., by Robert Campbell, assisted by other Members of the Bar. With American Notes by Irving Browne. Vols. V., VI. (London, Stevens & Sons; Boston, U.S., the Boston Book Company.)—The fifth volume of this work is larger than any previous volume; the sixth is nearly as large. Each contains nearly a thousand pages. Vol. V. comprises twelve subjects—"Bill of Sale" to "Conflict of Laws" inclusive. Under the last title is included the important case of *Brook v. Brook*, in which it was decided that the marriage prohibitions of our own country cannot be evaded by having the marriage celebrated in a country where such prohibitions do not exist. This rule is quite in accordance with the principles laid down in the "Sussex Peerage Case," which, it may be remembered, was included in vol. vi. of the new series of "State Trials." Vol. VI. of "Ruling Cases" comprises the whole of "Contract." In vol. V. the editor has had the assistance of Mr. A. E. Randall, as before, and the additional assistance of Mr. Agarwala, LL.B., barrister, holder of the Inns of Court Studentship, 1893. The production of the volumes is, as usual, unexceptionable.

#### SOUTH AFRICAN NOVELS.

*The Vigil.* By Charles Montague. (Constable & Co.)—Mr. Montague has made a gallant attempt to throw the glamour of chivalrous romance over a story wherein Zulu Kaffirs, with their feet upon their native veldt and their natural dispositions unadulterated by any contact with civilization, are the *dramatis personæ*, primary emotions common to all men brought into conflict with pagan superstitions the motive powers, and political issues of any kind whatsoever absolutely and happily ignored. He may fairly be congratulated upon the measure of success that he has achieved. His story is a strong and humanly interesting one, told in a direct and forcible manner. It moves without flagging, and, though dealing with far-away places and people making a large demand upon the reader's power of assimilation, is never dull. Yet we cannot resist an opinion that he would have done better if he had cast his work in a different mould; omitted his introductory matter, with its paraphernalia of camp fires, prowling lions, and a "magnificent savage" drawn by a white employer's urbane curiosity into beguiling a nightlong watch by autobiographical reminiscences; and presented what he had to tell in the shape of an impersonal narrative—a Zulu Kaffir novel, able to stand as such on its own merits. Umkonto, son of Sitanda, with whom the reader makes acquaintance as an English sportsman's head boy, is a grand creature; but he would have been yet more convincing as an actor among others, speaking only in his proper turn, than he is as a *raconteur*, occasionally clinching a sentence with a touch of irony a little too pointed for perfect pagan simplicity. Moreover some scenes, and the carefully elaborated sketch of Masilo, the covetous father of the heroine, which are quite excellent in themselves, are out of keeping as portions of a personal *vivæ voce* confidence delivered during a single night's companionship. But notwithstanding what we regard as an error of judgment in the manner of presentation, "The Vigil" is an excellent story, and should be followed by more work from the same pen upon a bolder scale. The illustrations by Mr. A. D. McCormick are spirited designs, but have suffered greatly in reproduction, especially where the picture contains several figures.

*Ishbán-Israel.* By George Cossins. (Gay & Bird.)—It would be unwise to suggest that Mr.

Cossins has been in any way influenced by recollections of one or more of Mr. Rider Haggard's romances, because it might perchance turn out that "Ishbán-Israel" was written ere "She" was given to the world; but it is none the less true that Haggard-esque is the term likely to be used by most readers who, having toiled through this daringly fantastic tale, desire to comment upon its qualities, albeit there is little of Mr. Haggard's peculiar cunning in the present author's handling of a weird conceit. We have here a mysterious mountain range, only visible by night, covering a vast labyrinth of excavated chambers, whose gates are catacombs and whose doors are sliding rocks guarded by Kaffir giants sitting motionless as statues, with their arms propped against their knees, and irremovable gold collars round their necks. These worthies are the servants of Ishbán-Israel and Ira his wife, king and queen of a lost tribe of Israel, and evil geniuses of a pair of English sisters kidnapped on the king's behalf by Kaffir scouts. The captivity of the ladies, an abortive attempt at rescue, and the storming of the uncanny stronghold after the elder sister has been done to death by the jealous queen, are the leading materials of the story, which is not without spirited passages; but as a whole it lacks illusory power, and the chapters dealing with personages and incidents outside the marvellous mountains are very poorly and flimsily written.

#### REPRINTS.

THE publication of *The Life and Poetical Works of James Woodhouse (1735-1820)* in two large quarto volumes (Leadenhall Press) enables modern readers to study the works of a long-forgotten poet. Mr. Woodhouse was, at one time or other, shoemaker, landscape-gardener, land steward, bookseller, schoolmaster, and poet, without obtaining any conspicuous success in any of these varied callings. In our own times his claims to immortality have mainly depended on a chance mention of his name in Boswell's "Johnson." When Arthur Murphy first took Johnson to the Thrales' house, it was held out as an inducement that he would meet Mr. Woodhouse, the shoemaker poet, whose verses were at that time attracting some attention. Johnson, who was civil to the young poet, was not much impressed by the interview, and spoke of Mr. Woodhouse afterwards in slighting terms. The editor of these volumes tells us that this unfavourable opinion was afterwards modified, but in any case Johnson's name is not to be found in the list of subscribers to the volume of Woodhouse's poems published in 1766. It was Woodhouse whom Johnson exhorted to give days and nights to the study of Addison; but this advice could scarcely have referred to Addison's poetry, to which some of the contents of these volumes bear considerable resemblance. Mr. Woodhouse appears to have been a worthy man in private life, but he was not a poet, though, like many of his contemporaries, he had the power of turning out an almost unlimited number of verses as smooth as the couplets of Hoole or of Akenside. The first piece in this collection is a poetical autobiography, consisting of about 20,000 lines, which we have examined in the vain hope of finding some passage of sufficient excellence to quote. There was one distinction, however, of which Mr. Woodhouse might fairly be proud. He stood six feet six inches in height, and was probably the tallest individual who ever produced a volume of verse.

Messrs. Bell & Sons have reissued in their "Standard Library" the late Mr. Shilleto's edition of *Burton's Anatomy of Melancholy*. The volumes are more compact, but not nearly so handsome as those of the original edition, and Messrs. Bell have neglected the opportunity offered them of correcting the shortcomings of Mr. Shilleto's in many respects

excellent notes. An appreciable amount of space would have been saved by the omission of the translations of the Latin quotations, and something should have been done to trace the citations from mediæval and Renaissance authors which Mr. Shilleto neglected. The mistakes pointed out by us in January, 1894, have been left untouched.

*Melincourt* is to our thinking the least attractive of Peacock's novels, and we doubt the wisdom of Messrs. Macmillan in including it in their "Illustrated Standard Novels." Mr. Saintsbury's preface is a half-hearted apology for its defects. Some of Mr. Townsend's illustrations are clever, but only some of them.—*Mr. Midshipman Easy* and *The Pacha of Many Tales* have appeared in the excellent edition of Marryat's novels which Messrs. Dent are publishing. Mr. Brimley Johnson's prefaces are to the point, and Mr. Nooth's etchings are lively.—The Sunday School Union has published a reprint of the late Mrs. Stowe's famous story *Uncle Tom's Cabin*. It is said to have "new illustrations," but we can find only one, and that does not tempt us to look for more.—To Messrs. Downey & Co. we are indebted for a handsome reprint of Sheridan Le Fanu's early story *The Fortunes of Col. Torloch O'Brien*. The original etchings—the tale when it first appeared was issued in monthly parts, after the fashion Dickens had made popular—are satisfactorily reproduced.—*Dr. Jekyll and Mr. Hyde, with other Fables*, by R. L. Stevenson, comes to us from Messrs. Longman.—*Jackanapes and other Stories* and *Mary's Meadow and other Tales of Fields and Flowers* have appeared in the convenient edition of Mrs. Ewing's stories we owe to the S.P.C.K.

Mr. Stock has sent us a new edition of E. V. B.'s handsome and delightful volume *Ros Rosarum*.—The new issue of the "Albion Edition" of *The Poetical Works of John Milton*, which Mrs. Valentine has superintended (Warne & Co.), may be recommended to those who wish to have Milton's poetry accurately printed in clear type and comprised in a single volume.—Messrs. Routledge & Co. have included in their neat "Olive Books" *A Selection from the Poems of J. Greenleaf Whittier*. An introduction by Mr. H. Hodgkin is prefixed.

Mr. Moncure Conway has edited a reprint of Paine's *Age of Reason* (Putnam's Sons).

A handsome reprint in small folio, or, more strictly speaking, super-royal octavo, of *The Book of Common Prayer* has reached us from the Cambridge Press. It does Messrs. Clay much credit, and is well suited, from its size and type, for the lectern or reading-desk.

#### OUR LIBRARY TABLE.

*The Story of Sir Walter Scott's First Love*, by A. Scott (Edinburgh, Macniven & Wallace), is rather an unnecessary volume. The author has nothing to add to what was already known on the subject of Scott's attachment to Miss Stuart; yet he has contrived, by dint of copious quotations from Lockhart, to fill nearly two hundred pages.

An account of the *Life of Angelina M. Hoare*, written by her sisters and Mrs. W. M. Hoare, has been published by Messrs. Wells Gardner & Co. The greater part of the volume is, naturally enough, taken up with Miss Hoare's missionary labours in India, in which she sacrificed her life.—A volume of *Quaker Worthies*, by Mr. W. G. Horder (Headley Brothers), contains simple biographies of John Woolman, Mrs. Opie, Bernard Barton, and others.

MESSRS. MACMILLAN & CO. publish *The Duties and Liabilities of Trustees*, by Mr. Augustine Birrell, M.P., Q.C., which we have not the heart to notice among law-books, although it consists of six lectures delivered in the Inner Temple at the request of the Council of Legal

Education. The book is, however, mainly addressed to the general public, the most intelligent members of which are accustomed on good ground to decline the office of trustee, but many of whom, for reasons of family or friendship, have to undertake it. The volume is made by Mr. Birrell as entertaining as it is possible to make a legal book which is accurate, and it is a book which trustees will find useful.

MESSRS. HADDEN, BEST & CO. publish *Hadden's Overseers' Handbook*, which strikes us as being an excellent work for the use of assistant-overseers. We have examined the portions upon valuation and rating, and upon registration of electors, and have detected no errors, and can, therefore, recommend the volume.

If there are any in this country who still occupy themselves with the events of the French Restoration, the first volume of the *Mémoires du Baron d'Haussez* (Paris, Calmann Lévy) may be recommended to them. Baron d'Haussez was a Royalist who served the Empire, and afterwards the Restoration, and who, after acting as *Préfet* in several departments, ended his career as the Minister of Marine who prepared the way for the occupation of Algeria. He survived his activity by a very long period, and died during the Second Empire. The memoirs are full of information on the politics of the Restoration period, but those politics are sadly out of date, even in France, and forgotten in every other country.

THERE is a certain monotony about the works of M. Yves Guyot, which always attack Socialism, always support Free Trade, and, speaking generally, represent the views of the school of economists popular in this country a quarter of a century ago. M. Yves Guyot is well grounded in his work, and teaches an old-fashioned political economy with considerable ability. At the same time he is far too sweeping in his condemnation of all legislation, such as that contemplated by the Tory democracy, which appears to him to have the least flavour of a Socialistic tendency. The French, like the Germans, are still in a somewhat barbarous period in relation to such questions, as compared with ourselves. In France and in Germany a man is expected to range himself in a camp. In France he is to be a strict Individualist or a Socialist. In Germany he is to be an Individualist, or a State Socialist, or a Social Democrat. In this country, happily, the various forms of thought upon such questions shade off into one another, and the country obtains what is best from all the systems, without vexing itself as to whence they came. The publishers of *L'Économie de l'Effort* are MM. Armand Colin & Cie.

THE Rossetti Birthday Book (Macmillan & Co.), edited by Miss O. Rossetti, may be strongly recommended to the lovers of such volumes.

We have on our table *Francis Xavier, the Apostle of the Indies*, by M. H. McClean (Kegan Paul), — *Autobiography and Journals of Admiral Lord Clarence E. Paget*, by Sir Arthur Otway (Chapman & Hall), — *A Primer of Tennyson*, by W. M. Dixon (Methuen), — *Some of our English Poets*, by the Rev. C. D. Bell (Stock), — *A Banquet of Brevities*, by J. K. Arthur (Leadenhall Press), — *On Marriage*, by Bishop Thorold (Isbister), — *Love's Coming-of-Age*, by E. Carpenter (Manchester, Labour Press), — *Eden Lost and Won*, by Sir J. W. Dawson (Hodder & Stoughton), — *Elements of Botany*, by J. Y. Bergen (Ginn), — *A Supplement to How to Write the History of a Family*, by W. P. W. Phillimore (The Author, No. 124, Chancery Lane), — *A Warning! our National Danger* (Brighton, Smith), — *Pyramids and Pool Games*, by J. P. Buchanan (Routledge), — *An Elementary Veterinary Manual*, by B. Seton (Gale & Polden), — *Battlement and Tower*, by O. Roscosmy (Longmans), — *Hathersage*, by C. E. Hall (Cox), — *The Miners' Cup*,

by Nat Gould (Routledge), — *Stripped of the Tinsel*, by J. E. Muddock (Digby & Long), — *The Quest of Love*, by L. F. East (Melbourne, Melville & Co.), — *Les Petites Visites*, by H. Lavedan (Paris, Calmann Lévy), — *Cronache Criminale Italiane*, by G. Ferrero and S. Sighele (Milan, Treves), — and *Pages d'Histoire*, by Students of Prof. P. Vaucher (Geneva, Georg). Among New Editions we have *The Use of Life*, by Sir John Lubbock (Macmillan), — *Landmarks of Church History to the Reformation*, by H. Cowan, D.D. (Black), — *What Church?* by Charles Bullock ('Home Words' Office), — *Catholic Doctrine and Discipline Simply Explained*, by P. Bold, revised by Father Eyre (Kegan Paul), — *Common-Sense Euclid*, Part I., Books I. and II., by the Rev. A. D. Capel (Abbott, Jones & Co.), — *The Curse of the Ferrills*, by S. Penn (Jarrold), — and *The Burden of a Woman*, by R. Pryce (Innes).

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

Bank's (J. S.) *Scripture and its Witnesses*, 12mo. 2/6 cl. Gladstone's (Right Hon. W. E.) *Studies subsidiary to the Works of Bishop Butler*, cr. 8vo. 4/6 cl. Green's (Rev. E. T.) *The Thirty-nine Articles and the Age of the Reformation*, 8vo. 10/6 cl. Trumbull's (H. C.) *The Threshold Covenant, or the Beginning of Religious Rites*, 8vo. 6/6 cl.

##### Fine Art and Archaeology.

Lonergan's (W. F.) *Historic Churches of Paris*, 4to. 21/ cl. *Poetry and the Drama.*

Craigie's (W. A.) *A Primer of Burns*, cr. 8vo. 2/6 cl. Jones's (H. A.) *Michael and his Lost Angel, a Play in Five Acts*, 12mo. 2/8 cl. Kingston's (F. W.) *Julian's Vision, and other Poems*, 3/6 cl. Le Fanu's (J. S.) *Poems*, edited by A. P. Graves, 12mo. 3/6 cl. Newton-Robinson's (C.) *Ver Lyræ, Selected Poems*, 5/ net.

##### Philosophy.

Fairbanks's (A.) *Introduction to Sociology*, 8vo. 7/6 cl. *Political Economy.*

Curtiss's (G. B.) *Protection and Prosperity, an Account of Tariff Legislation*, royal 8vo. 18/ cl.

##### History and Biography.

Burleigh's (B.) *Two Campaigns: Madagascar and Ashantee*, 8vo. 12/ cl. Christ's Hospital: *Recollections of Lamb, Coleridge, and Leigh Hunt*, edited by R. B. Johnson, cr. 8vo. 6/ cl. Coleridge, S. T. by J. D. Campbell, with *Memoir of the Author* by L. Stephen, 8vo. 10/6 cl.

Horder's (W. G.) *Quaker Worthies*, 12mo. 3/6 cl. Motley's (F. W.) *Julian's Vision, and other Poems*, 3/6 cl. Savorano, Girolamo, *Life and Times of*, by Prof. P. Villari, translated by Linda Villari, Popular Edition, 8vo. 7/6 cl. Social England, by Various Writers, edited by H. D. Traill, Vol. 5, 8vo. 17/ cl.

##### Geography and Travel.

Macquoid's (K. S. and G. S.) *In the Volcanic Eifel, a Holliday Ramble*, 8vo. 7/6 cl. *Philology.*

Joerg's (J. A.) *Outlines of French Literature for Schools*, 2/6 cl. Wyatt (A. J.) and Law's (W. H.) *Intermediate Text-Book of English Literature*: Vol. 1, 1850, cr. 8vo. 3/6 cl.

##### Science.

Baas's (Dr. J. E. V.) *Text-Book of Zoology*, translated by J. W. Kirkaldy and E. C. Pollard, royal 8vo. 21/ net. Hertwig's (Prof. Dr. O.) *The Biological Problem of To-day*, cr. 8vo. 3/6 cl.

Wallace's (R.) *Farming Industries of Cape Colony*, 10/6 cl. *General Literature.*

Allardyce's (A.) *Balmoral, a Romance of the Queen's Country*, cr. 8vo. 6/ cl. Alnutt's (E. J.) *Seed and Shower, a Story of the New Birth*, cr. 8vo. 2/6 cl.

Bodkin's (M. M. D.) *Lord Edward Fitzgerald, an Historical Romance*, cr. 8vo. 6/ cl. Clevell's (L.) *Eplures*, cr. 8vo. 3/6 cl.

Elliot's (A.) *Lord Harborough, a Novel*, 3 vols. cr. 8vo. 18/ cl. Farmer Chubb Abroad, by Visio, cr. 8vo. 2/ cl.

Fawcett's (R.) *Her Fair Fame and The Story of a Statue*, 2/ cl. Fellow Travellers, by Author of 'Mona Maclean', 6/ cl. Gillen's (A.) *The Passion of Passions*, cr. 8vo. 5/ net.

Harvey's (F. J.) *Physical Exercises and Gymnastics for Girls and Women*, cr. 8vo. 3/6 cl.

Jacobson's (J. P.) *Siren Voices*, translated from the Danish by E. F. L. Robertson, cr. 8vo. 2/6 cl.

James's (C.) *The Yoke of Freedom, a Tale of Home*, 6/ cl. Meredith's (G.) *The Tale of Chloe*, cheaper edition, 3/6 cl.

Paxton's (M. W.) *Jenny's Bawbee, a Novel*, cr. 8vo. 6/ cl. Saltonstall Gazette, conducted by Peter Saltonstall, Esq., by H. P. Maitland, 8vo. 7/6 cl.

Upward's (A.) *One of God's Dilemmas*, cr. 8vo. 2/6 net.

Warden's (G.) *The Sentimental Sex*, cr. 8vo. 3/6 cl.

##### FOREIGN.

##### Law.

Glasson (E.) *Histoire du Droit et des Institutions de la France*, Vol. 7, 10fr.

##### Fine Art and Archaeology.

Boussac (H.) *Tombaux Thébains*, 50fr.

Obergermanisch-rätsche Limes (Der), Part 3, 2m. 80.

Puyo (C.) *Notes sur la Photographie Artistique*, 10fr.

##### Philosophy.

Gory (G.) *L'Immanence de la Raison dans la Connaissance Sensible*, 5fr.

Pérez (B.) *L'Éducation Intellectuelle dès le Berceau*, 5fr. *History and Biography.*

Houssaye (A.) *Souvenirs de Jeunesse*, 3fr. 50.

Nübling (E.) *Die Jüdengemeinden des Mittelalters*, 18m.

##### Philology.

Kelle (J.) *Geschichte der deutschen Litteratur bis zum 13. Jahrh.*, Vol. 2, 8m.

Woltjer (J.) *Serta Romana*, 3m. 20.

##### General Literature.

Barracand (L.) *Un Barbare*, 3fr. 50.

Castries (H. de) *L'Islam, Impressions et Études*, 4fr.

Dugard (M.) *La Société Américaine*, 3fr. 50.

Enault (L.) *La Tresse Bleue*, 3fr. 50.

Gyp *Bijou*, 3fr. 50.

#### PROLOGUE TO 'THE TRAGICAL HISTORY OF DOCTOR FAUSTUS.'

Recited on the Revival of Marlowe's Play by the Elizabethan Stage Society, July 2, 1896.

LIGHT, as when dawn takes wing and smites the sea,

Smote England when his day made Marlowe be,  
No fire so keen had thrilled the clouds of time  
Since Dante's breath made Italy sublime.

Earth, bright with flowers whose dew shone soft  
as tears,

Through Chaucer cast her charm on eyes and ears :  
The lustrious laughter of the love-lit earth  
Rang, leapt, and lightened in his might of mirth.  
Deep moonlight, hallowing all the breathless air,  
Made earth and heaven for Spenser faint and fair.  
But song might bid not heaven and earth be one  
Till Marlowe's voice gave warning of the sun.

Thought quailed and fluttered as a wounded bird  
Till passion fledged the wing of Marlowe's word.  
Faith born of fear bade hope and doubt be dumb,  
Till Marlowe's pride bade light or darkness come,  
Then first our speech was thunder : then our song  
Shot lightning through the clouds that wrought us wrong.

Blind fear, whose faith feeds hell with fire,  
became

A moth self-shrivelled in its own blind flame,  
We heard, in tune with even our seas that roll,  
The speech of storm, the thunders of the soul.  
Men's passions, clothed with all the woes they wrought,  
Shone through the fire of man's transfiguring thought.

The thirst of knowledge, quenchless at her springs,  
Ambition, fire that clasps the thrones of kings,  
Love, light that makes of life one lustrous hour,  
And song, the soul's chief crown and throne of power,

The hungering heart of greed and ravenous hate,  
Made music high as heaven and deep as fate.  
Strange pity, scarce scornful of her tear,  
In Berkeley's vaults bowed down on Edward's bier.  
But higher in forceful flight of song than all

The soul of man, its own imperious thrall,  
Rose, when his royal spirit of fierce desire  
Made life and death for man one flame of fire.  
In carnate man, fast bound as earth and sea,  
Spake, when his pride would fain set Faustus free.

Eternal beauty, strong as day and night,  
Shone, when his word bade Helen back to sight.  
Fear, when he bowed the soul before her spell,  
Thundered and lightened through the vaults of hell.  
The music known of all men's tongues that sing,

When Marlowe sang, bade love make heaven of spring ;  
The music none but English tongues may make,

Our own sole song, spake first when Marlowe spake ;  
And on his grave, though there no stone may stand,

The flower it shows was laid by Shakespeare's hand.

ALGERNON CHARLES SWINBURNE.

#### SIR THOMAS MALORY.

Fax Bourton, Somerset.

No excuse, I think, is necessary for giving somewhat at length any evidence which seems to lead to the identification of the Sir Thomas Malory who "reduced" the 'Morte Darthur' into English ; the following, if not conclusive, may yield clues that will lead to the desired result.

On p. 183 of the Report of the Historical MSS. Commission on the MSS. of Wells Cathedral is a translation of part of a document as follows :—

"Pardon by King Edward IV. to Hugh Sugar, John Pope, and Richard Swan, clerks, the ex'rs of the will of Thomas de Bekynton, late Bp. of B. and W.

"After a long list of subjects in general to which the pardon extends, it is provided that it shall not extend to any transgressions committed subsequent to March 4, anno regni 5; nor to Humphry Nevill, miles; *Thomas Malorie*, miles; Robert Marchall, late of Culverham in Oxford county, armiger; nor to Hugh Mulle, late of London, Gentilman; Ger-*rase Clyston*, late of London, miles; William Verdon, late of London, scryvener; Peter House, late of London, armiger; Morgan ap Thomas ap Gruffuth, late of Kermerdyn, in the county of Kermerdyn, Gentilman; Henry ap Thomas ap Gruffuth, late of the same place, Gentilman; Owyn ap Gruffuth ap Nicholas, late of the same place, armiger; Maurice ap Owyn ap Gruffuth, late of the same place, Gentilman; Thomas Philip, late of Rye, in the County of Gloucester, Yeoman, nor to any other person attainted of high treason by any of our Parliaments, and not received back to the benefit of the law by the authority of any Parliament, or by our letters patent, nor to their heirs.....Nor to our enemy Henry VI., late de facto et non de jure King of England, nor to Margaret his wife, nor to Edward the son of Margaret, nor to any persons who consort with the said Margaret and Edward beyond our realm, nor to the rebels who hold the Castle or town of Hardelaugh in Northwall against us.

"Exceptions also about the treasury, Calais, the officers of the garderobe, &c.

"Teste me ipso at Westminster. Aug. 24, Anno regni 8."

By the courtesy of Canon Church, and with his assistance and that of the Rev. Prebendary Burbidge, I compared the above with the original document, which is very well written and in good preservation. I propose making a copy of this document, and should be happy to lend it to any of your readers whom it might interest. I may say that Mr. Bennett's translation is of somewhat more than half of the original.

Sir Humphry Nevill, it is to be observed, was closely connected with Bamburgh, and amongst those there with him in 1464 was Sir Thomas Philip (see Bateson, 'Hist. of Northumberland,' vol. i. p. 47), who may be the Thomas Philip excepted from the pardon. Bamburgh is linked with Harlech through the Tunstalls.

Sir R. C. Hoare, in his edition of Giraldus Cambrensis, vol. ii. p. 86, quotes a passage from Sir John Wynne's history of the Gwedor family, showing that Harlech (Harddlech) was taken and almost destroyed by William Herbert, Earl of Pembroke, for King Edward IV. in 1468.

It is probable that Malory then fled overseas. When, where, and by whom 'Le Morte' was "delivered" into the hands of Caxton is not known; Bruges was, perhaps, the most important colony of English on the Continent at this time, and Malory may have gone there; at any rate, the eminence of Caxton's position there at this time and for some years later must almost certainly have made him known to Malory, by reputation, if not personally.

The mention of Malory with so many poor "gentlemen" (so spelt in the original) of Wales may be thought to favour (possibly inflamed by national prejudice, I may myself think, confirm) the tradition that Malory was a Welshman; the sceptic may suggest that from this connexion sprang the tradition which Leland mentions. The pardon can certainly not have been seen by Leland, knowing as we do his careful and conscientious search after early authors and his love of romances, or it would have been mentioned by him in his references to Malory (see his 'New Yeare's Gift,' *passim*, and the references in Ward's 'Catalogue of Romances in the Department of MSS. in the British Museum,' vol. i. p. 279).

T. W. WILLIAMS.

#### CARDINAL LANGHAM.

British Museum.

The following letter from Adam de Eston, a Benedictine monk of Norwich, who accompanied

Symon de Langham, Cardinal Archbishop of Canterbury, to his exile at Avignon, may not be uninteresting to lovers of Wyclif and his writings. The reason for the letter is to inform Nicholas de Litlyngton, Abbot of Westminster, that the vestments and books bequeathed to his abbey by the above cardinal, who had died the July previous, were on their way to Bruges. The year in which the letter was sent is A.D. 1376.

EDWARD SCOTT.

Reverende pater et domine, recepi litteras vestras cum reverentia sicut decet et omnia contenta in eisdem saltem quantum ad legata vestre ecclesie presente domino Richardo Priore hodie sunt implata nec restat aliiquid de legatis quin in rebus vel in pecunia vestre ecclesie et presencie destinatur et sub talis securitate quod ecclesia vestra non poterit perdere de transmissis et omnia vestra bona legata semper in manibus talium extiterunt In quibus maiorem confidenciam habuistis Et illi ecclesia vestra precipe obligatur qui ad legatorum cumulationem et vestimentorum et librorum aggredacionem in domini nostri primordiis in statu cardinalatus amplius laboravit. Quomodo perveniant dicta ecclesie vestre bona ad villam de Brugis lator presencium dicet vobis et alii de omnibus latius descripserunt Alia nova nescio de presenti Sed me ut alias vobis et vestre ecclesie offero ad singula beneficia preparatum et suppliciter vestram paternitatem et cordialiter interpelllo quatinus per studentes vestros possim habere copiam dictorum cuiusdam magistri Johannis Wyclif qui contra ordinem nostrum sicut dicitur in Oxonia seminavit quis scribitur inde quod fortiter impegit contra ordinem nostrum Sed non possum dictorum copiam obtinere, et quia vos estis de ordine pater et dominus principalis supplicio ut ordinis per vestros quod potero dictorum copiam obtinere et eorum quae etiam contra ecclesiam disputavit et copiam cuiusdam libelli quem edidit de potestate regali per diversa capitula idem doctor, et libenter refundam expensas pro scriptoribus et laborantibus pro eisdem Et iterum supplicio pro negotio antedicto et vestre paternitatem equivalenter in aliis compensabo et faciam quod a majoribus bonis habebitis gratias singulares, vestram paternitatem conseruet altissimum per tempora diurna. Scriptum Avignonem xviii die Novemboris

Servitor vestre paternitatis

Adam de Eston monachus Norwicensis.

Reverendo in Christo patri et Domino N[icolaio de Litlyngton] Abbatii Westmonasterii domino suo precarissimo.

#### A MEDIEVAL WRITER ON CHESS.

AMONG the many curious writings made accessible by the publications of the Master of the Rolls within recent years is Neckam's work 'De Naturis Rerum.' This writer, who was born in 1157, was at one time professor at the University of Paris, eventually became Abbot of Cirencester, and being a friend of the Bishop of Worcester was, on his death in 1217, buried in the cathedral at that place. His treatise ranges over poetry, Biblical criticism, astronomy, popular myths, birds, fishes, geology, trees, compasses, fountains, animals, and many other subjects. It is, in fact, quite a compendium of knowledge. His statements are illustrated by stories, and enforced by morals drawn from them, the whole body of information representing, in all probability, considerably more reading than personal observation. Among other things, he gives an account of the game of chess, which is the earliest account of the game written by an Englishman, or perhaps by a European. Daciessole, who wrote the earliest treatise on chess hitherto known, and whose book 'Libellus de Moribus Hominum' is said to have formed the original of Caxton's 'Game and Playe of Chess,' wrote about the same time, and it is probable that both writers drew their information from the same sources. From Neckam's account the conclusion may be drawn that he himself was not a chess-player, but only speaks of chess as a fact in human affairs from which a moral might be deduced. Its importance now consists in the side-lights which it throws on the condition of the game in his time.

The more valuable pieces were placed in the front rank, the pawns in a row behind, though he states that in the original game this order

was reversed. A pawn moves but one square, even at starting, but when it has reached the other side of the board it assumes the functions of a queen. The queen, by the way, is always alluded to as "regina," showing that the transition of the name from prime minister or prince was complete at this time. The bishop is called "alfeus" or "alphicus," the variation occurring in two different manuscripts. This is the mediæval Latin form of the Arabic "al fil," the elephant, still used in Spanish to denote a chess bishop.

The "rook" or "rokh" is Latinized into "rochus," and the piece was evidently made in the same form in which it is blazoned by the heralds on ancient coats of arms, that is to say, a pedestal with a cleft top, the two sides of the cleavage being brought to a rounded edge and curved outwards in a way to suggest the wings of a bird. Neckam says that the chess rook was compared by the ancients to the figure of the two-headed Janus. Two stories are told to illustrate the account of the game: one of Louis le Gros, who, when fleeing from Henry I. of England, killed a soldier who had caught his horse by the reins, saying that the king could never be taken, even in chess. The other, upon which some doubt as to the facts has been thrown, is how Reginald Fitz Aymon, by slaying a nobleman in Charlemagne's palace with a chessman, was the cause, from the sanguinary feuds which followed it, of the loss of many lives. The description of the eagerness with which the game is played is very graphic. The winner is as elated as if he had deserved the crown of bay leaves, and the loser is terribly downcast; but they cannot leave it off, and set to again, as soon as one game is finished, with renewed energy, as if success in life were to be measured by success in the game. The players' faces grow alternately pale and flushed, quarrels are frequent and arise suddenly, and the game often degenerates into a brawl.

It is worth noting that Neckam treats the game entirely as a military diversion. The actions of the several pieces are compared to the military deeds of the heroes of old or to strategical devices in war. Perhaps the presence of the chess rook in the coat of arms of twenty-six English families would support the view that it was played in Europe ordinarily or chiefly by soldiers. It was, in fact, about Neckam's time discouraged by ecclesiastics as a vanity and source of quarrels, even by one council to the extent of excommunication of clerks who indulged in it. John Huss also is said to have greatly deplored that he had ever played it for the same reasons. The modern chess-player, who enjoys the game as a wholesome occupation and an intellectual exercise, would most likely say that the game has changed much for the better in seven hundred years, both in method and consequences.

F.

#### SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold the library of the late Sir E. H. Bunbury, Bart., on July 2nd and following days. There occurred several important items, which realized high prices, some of which follow. Blount's Boscobel, Charles II.'s copy, 1660, 14l. 15s. Fulke and Rowbotham, two rare chess books, 1563-9, 27l. 10s. Esop's Fables, by Ogilby, Hollar's plates, 1651, 10l. Edward Benlowes's Theophila, port. and 17 plates only, 1652, 21l. 10s. Chaucer of R. Toye, n.d., 10l. 10s. Cowley's Works, in beautiful contemporary English tooled morocco, 1681, 126l. Sam. Daniel's first collected Works, 1602, 10. 5s. Crowe and Cavalcaselle's Painting in Italy, 15l. Phineas and Giles Fletcher's Purple Island, Christ's Victorie, and Locustæ, first editions, in 1 vol., 12l. 15s. Goldsmith's Deserted Village, first 4to. edition, 1770, 9l. 10s. Dugdale's Warwickshire, by Thomas, 1730,

15l. 5s. Evelyn's *Sylva*, 1670, presentation copy, 15l. Jacob de Gheyn's *Exercise of Arms for Calvres, &c.*, 1607, 14l. 5s. MS. on vellum of *Juvenal*, written by Raphael Bertus, 1464, 14l. A MS. *Treatise of Flowers, &c.*, by Sir Thos. Hanmer, 17l. N. J. Jacquin, *Icones Plantarum Rariorum*, 3 vols., 1781-95, 27l. 10s. O'Conor, *Rerum Hibernicarum Scriptores Veteres*, 13l. Sir Walter Raleigh's *Discoverie of Guiana*, 1596, and *Harcourt's Guiana*, 1626, in one vol., 51l. Morgan's *Sphere of Gentry*, 9l. 15s. Parkinson's *Paradisi in Sole*, 1629, 12l. Ptolomei *Geographica*, 1541, 16l. Hanmer's *Shakespeare*, with the original designs for the engraver by Francis Hayman, 6 vols., 1744, 160l. Strutt's *Antiquarian Works*, 9 vols., 27l. A very imperfect First Folio *Shakespeare*, 170l.; Fourth Folio, 45l. Smith's *Virginia*, 1625, 204l.

THE KINGIS QUAIR.

Dundee, June 16, 1896.

THE question of the authorship of 'The Kingis Quair,' usually ascribed to James I. of Scotland, has been recently placed in quite a new light by Mr. J. T. T. Brown, whose volume on this subject displays literary detectivism of a high order. After an elaborate examination of the contents of the unique MS. copy of this poem, now in the Bodleian Library, Mr. Brown has come to the conclusion that this copy is much later in date than the time of James I.; and while he admits that the subject is the courtship of that monarch and Jane Beaufort, afterwards his queen, he contends that its similarity to poems of a more recent time suggests that the poem has been wrongly ascribed. Permit me to indicate an important fact which he has entirely overlooked, and which may have direct effect upon the basis of his argumentation. Mr. Brown has evidently never seen the original MS., and has reasoned entirely upon a transcript which he obtained. Through the courtesy of Mr. Nicholson of the Bodleian Library, I have been able to examine the MS. very closely, and while I have found the transcript absolutely correct so far as the quotations go, I am inclined to think that Mr. Brown has not given due weight to what may appear at first sight as minor points.

The date of the Bodleian MS. cannot be earlier than 1488. This was shown by Mr. Mark Liddell in a letter to the *Athenæum* of December 28th, 1895, for a memorandum which occurs on folio 119 gives the date of the birth of "principis nostri Jacobi quarti," who, of course, was not "James IV." till after the battle of Sauchie-burn in 1488. Equally it must be assumed that this portion of the MS. was written before the accession of James V. after the battle of Flodden in 1513. As James I. was assassinated in 1437, the earliest possible date to which this copy of the poem can be assigned is fifty years subsequent to his death. The MS. distinctly states that the poem was made "when the king was in England," from which place he returned to Scotland in 1425, sixty-three years before the date of this copy. What evidence can be given that this is a veritable copy of a poem by James I.?

Every student knows that the place of origin of a MS. often affords testimony of its credibility. This is a point which Mr. Brown has completely ignored. Now it is a remarkable fact that on one of the pages of this volume—which is really a collection of MS. poems by various authors—it is described as "liber Henrici duci Sinclair." Who was this Henry, Lord Sinclair, the first known proprietor of the volume? He obtained his title in 1488, and fell on Flodden Field. His son William, Lord Sinclair, succeeded to the title, and his name also appears on the volume. But more important still, the name of Elizabeth Sinclair, wife of this William Sinclair, is also written on one of these pages. This Elizabeth Sinclair

was a daughter of Keith, Earl Marischal, and was the great-granddaughter of James I. That she was a learned lady for her time is shown by the fact that she subscribes "with my hand." Is it not probable that the 'Kingis Quair' had been transcribed for William, Lord Sinclair, and added to his father's album of poetical selections at the instance of his wife, a direct descendant of the royal poet? At least the matter is worthy of more consideration than Mr. Brown has given to it. Elizabeth Sinclair held the same relationship to James I. as the king (James IV.) who was reigning when part of the MS. was copied; and there is every likelihood that this copy was known at the Scottish Court sixty years after the death of the alleged author. This family relation of the proprietor of the book to the author of the poem puts the whole matter in a new light. Mr. Brown reasons thus: there are ten poems in this MS. volume which are ascribed by the copyist to Chaucer, but only five of them were written by that poet; therefore the copyist's ascription of 'The Kingis Quair' to James I. is probably erroneous. But he forgets that Chaucer's poems were written more than one hundred years before the date which he gives for this MS., while only sixty years had elapsed from the death of the king till the copying of the poem, and, further, the copy is found in the possession of a direct descendant of the author. How many poems in modern times have been added to the works of well-known authors upon no better evidence than is here afforded?

There is a sensible maxim in Scots law which declares that you cannot both approve and reprobate the same document. But this is precisely what Mr. Brown has done. He is quite willing to admit that a casual memorandum, having no connexion with anything else in the book, is good evidence as to the date of the birth of James IV., but he will not accept an explicit statement, formally made twice in this volume, that 'The Kingis Quair' was written by James I., "Scotorum rex illustrissimus." This is hardly consistent.

A. H. MILLAR.

THE CONGRESS OF THE PRESS.

MR. ALEX. PAUL writes:—

"The interesting communications of G. B. S., published in the *Athenæum* from time to time, concerning the International Press Federation, have in them an obvious tone of disappointment at the attitude of the Institute of Journalists towards this project; and I think your readers will be left in some mystification as to what that attitude is. The mystification may be increased by the fact that Sir Hugh Gilzean Reid supplemented the resolutions of the Institute, which he was asked to communicate at Buda-Pesth, with an explanatory statement of his own, which is wholly unauthorized, and which is being indignantly repudiated by many members of the Institute.

"Briefly the facts of the case are these. The Institute is cosmopolitan enough in its sympathies, as it showed during the London Conference by the reception it gave to foreign visitors and the readiness with which it responded to the general idea of fraternization with foreign journalists. But while the Institute is cosmopolitan in its sympathies, it desires to examine the practicability of its undertakings. It experienced this desire when in 1895 it was confronted with a formal 'project of statutes' for the 'federation of Associations of the Press.' The president of that year, Mr. Crosbie, wisely interpreted our feelings when, on the appearance of these statutes, he expressed it as the present disposition of the Institute to discourage the too early adoption of any formal constitution for an association or bureau or any institution of that nature. Cordially adopting this view, the Plymouth Conference forbade the delegates going to Bordeaux to pledge the Institute to these statutes till they had been considered by the Council.

"Uninfluenced by this warning of the danger of being too precipitate, the promoters of the statutes went on with their scheme. The Institute then examined it, and found that it pledged us, among other things, 'to establish definite and permanent relations between the federated associations in order to assure reciprocal professional assistance' in certain circumstances, and also 'to create a bureau for the information and introduction

of journalists seeking employment as correspondents and contributors to journals outside their own countries.'

"These were obligations which the Institute wisely refused to undertake in the present stage of its own development. It cannot find employment for all its own members, and there is little prospect of any real reciprocity in professional assistance between the Institute of Journalists and such associations as the Scribblers' Club of Buffalo, L'Association des Journalistes Socialistes, L'Association de la Presse Monarchique et Catholique de Départements, and many others which I find in the list of associations represented at the Bordeaux Congress. Even G. B. S., who is so regretful at the 'extreme caution' of the Institute, signed a report describing one of the proposed objects of the federation as 'impracticable,' and three others as of 'a somewhat academic character.' Had the Institute, however, seen its way to approving this fantastic federation scheme, there were many details of the statutes to which it could not have consented. The Institute of Journalists has about 3,500 members. I know not how many the Scribblers' Club of Buffalo has, but I am sure its power in proportion to its numbers will be greater than the Institute's, for under these preposterous statutes no membership above two thousand is to count.

"I cannot take up your space with further considerations that have influenced those who have declined to enter this federation, but I hope I have said enough to show that the decision of the Institute is in accordance with English common sense, and that the international press movement has been badly guided by some person or persons in a hurry to become founders of a formal organization for which the time is not ripe."

SANTA SCOLASTICA.

MR. WILLIAM MERCER writes:—

While on a visit lately to Oxford, I was asked by the Director of the Clarendon Press (Mr. Horace Hart) to obtain (if possible) some information concerning the first printing-press used in Italy at Santa Scolastica; and as I had been (1878) instrumental (more or less), by means of a letter to the *Times*, in drawing urgent and special attention to the danger threatened by a fall of rock overhanging the neighbouring monastery of San Benedetto (at Subiaco), the subject was readily opened by my writing to the Prior of the latter, who doubtless retains some agreeable memory of my anxious share in preserving his sacred charge from harm or destruction.

His reply seems to be of more than personal interest, so I subjoin his courteous remarks, translated for the common good.

Sablaco, Sagro Speco, June 30, 1896.

ILLMO. SIGNORE,—I have duly received your letter of the 4th inst., in which you speak of the ancient printing-press made at Santa Scolastica in 1400, but I cannot satisfy your wish to obtain a photograph of it, because the machine is here no longer, either old or new.

It appears that the two German monks who came to establish a printing office in Santa Scolastica carried away on leaving all their paraphernalia, printing-press and type (which was of wood), and departed, intending to fix themselves at Rome in the palace of Prince Massimo.

The only early printed works existing at Santa Scolastica are the 'Lactantius Firmianus' and the 'De Civitate Dei' of St. Augustine.

The Latin Grammar of Donato was also printed by them, but no copy exists here.

With respect to the type and other accessories for printers' use there is now no trace whatever.

It vexes me not to have been able to grant your desire, but trust you are assured of my goodwill. If I can be of service to you in any other direction, command me, and it shall be done willingly.

Gradisca i miei rispetti, &c., devotissimo servo,  
D. MARTINO MORTARA, O.S.B., Prior.  
Illmo. Signor William Mercer,  
10, Museum Road, Oxford.

Literary Gossip.

A RECORD price for an English binding is an event which seems to call for special mention. The Bunbury copy of the seventh edition of Cowley's 'Works,' 1681, realized 126l. at Sotheby's the other day, and, so far as we have been able to discover, that sum is the highest amount yet paid for a volume bound by an English binder. The work is undoubtedly an elaborate and remarkable

specimen of contemporary bibliogey by an unknown craftsman. The old English morocco is covered with a blaze of gilt tooling in panels, with designs of flowers and fruits, stars and crescents, with centre and corner ornaments in yellow and blue. Curiously enough, a presentation copy of the first edition, with an autograph inscription from Cowley to Lady Hanmer, only realized 6*l.* 15*s.* in the same sale.

THE London University Bill, introduced in the House of Lords on Monday last, is framed on the lines of compromise which we indicated some time back. It is, unfortunately, too late in the session to anticipate the passing of this measure. On the other hand, the Government are still being pressed to pass the Registration Bill, the Head Masters' Association having followed other educational bodies in presenting a memorial to that effect.

WITH regard to the educational programme for next session, it is understood that, before the end of this year, the Government will receive expressions of opinion from various influential bodies to the effect that it is inexpedient to deal with primary and secondary education in one Bill. At the same time there is apparently no desire to prejudge the question as to a common authority for primary and secondary schools.

THE dissolution of really great libraries is still going on. Two more are on the eve of dispersal. The celebrated Buoncompagni Library, now housed in the Cenci Palace at Rome, and comprising over 70,000 volumes, is in the market. It is rich in incunabula, many of the choicer of which, it is to be hoped, will find their way into this country. The second great library in the market is that at Ashburnham Place.

WITH reference to Messrs. Sotheby, Wilkinson & Hodge's announcement of an "unpublished" letter from Keats to Haydon, to be sold by auction next week, a correspondent points out that the letter in question is not unpublished, but is given in full at pp. 271 and 272 of Mr. Buxton Forman's one-volume edition of Keats's letters, published last year.

SIR CHARLES GAVAN DUFFY is about to publish his history of Victoria, or rather of his own career there. It will appear in about two months.

MR. P. B. IRONSIDE BAX is preparing for early publication a concise history of the cathedral church of St. Asaph, for which an introduction, dealing with the progress of the Welsh Church, will be contributed by the Rev. H. A. James, Head Master of Rugby and sometime dean of the cathedral. The volume will contain an account of the recently erected memorial to Bishop Morgan, and in an appendix there will be printed some hitherto unpublished documents, including one of the fifteenth century relating to Bishop Redman.

MR. OWEN M. EDWARDS, of Lincoln College, Oxford, has in the press a complete edition of the poetical works of "Islwyn," a follower in some respects of Wordsworth, and in the estimation of many the most considerable Welsh poet of this century. This volume is intended as the first of a series, containing complete editions, to be issued at

irregular intervals, of the works of the more eminent modern poets of Wales.

WE are sorry to learn that Mr. William Pollard, for thirty-eight years editor and proprietor of the *Herts Guardian*, died at Hertford on Saturday last in his seventy-eighth year.

THE first degree examination of the University of Wales attracted over 150 candidates, some of whom are taking the Welsh degree in addition to that of London. The matriculations of the year number 215, about one-third of the students being women.

LORD TREDEGAR succeeds the Dean of Llandaff as President of Cardiff University College. Only 2,000*l.* now remains to be locally contributed in order to secure the grants of the Government and the Drapers' Company, and to complete the building fund of 50,000*l.*

MISS FRISWELL is writing the life of her father, Mr. Hain Friswell, and will be glad of the loan of any letters, which will be carefully returned. They may be sent to Mr. Fisher Unwin, 11, Paternoster Buildings, or to Miss Friswell, Aber-Maw, Wimbleton.

M. GEORGES CHARPENTIER, the well-known Paris publisher, has retired from the firm bearing his name.

THE number of students frequenting, during the present term, the German universities, has reached the unprecedented total of upwards of 29,700. The law students stand at the top, and the students of dentistry at the foot of the list.

THE decease is announced, at the age of eighty, of Mr. E. R. Kelly, the senior partner of the firm who publish the well-known directories.

THE Parliamentary Papers of the week include Reports on Training Colleges, Scotland, for 1895 (5*d.*), and an Education Report for the Southern Division of Scotland for 1895 (3*d.*); the Annual Report of the Astronomer Royal for Scotland (1*d.*); a Return of the Amount paid in Retiring Gratuities to National Teachers in Ireland, &c. (1*d.*); and a Report on the Charities of Moor Monkton in the West Riding of York (1*d.*).

## SCIENCE

### CHEMICAL BIOGRAPHY.

*The Century Science Series.—John Dalton and the Rise of Modern Chemistry.* By Sir Henry E. Roscoe, F.R.S. (Cassell & Co.)—Although the debt owed by the science of chemistry to John Dalton is one of incalculable magnitude, it is remarkable that a comparatively short portion of his life was occupied by the work which stamped his name as that of one of the lights of science. Sir Henry Roscoe, who has always distinguished himself as a loyal Lancashire man by his appreciation of the life and work of Dalton and by the time and labour he has devoted to the spreading of his fame abroad, says that "up to the year 1796," i.e., when Dalton had entered his thirtieth year, "we have no evidence that Dalton had taken any special interest in chemical research or even had carried on any practical laboratory work." Yet we find that in October, 1801, he published the first sketch of the views on the constitution of gases which were shortly to revolutionize the accepted faith. In 1803 he had read his paper containing the first list of atomic weights (though it was not published until November, 1805), and in 1808 he brought

out his celebrated 'New System of Chemical Philosophy.' Thus, if the latter date is included, all his important work was executed within twelve years. What, then, occupied the remainder of one of the busiest lives on record? In these days, when so much is demanded in the way of luxury, it will surprise many to be told—a hard struggle for a very moderate subsistence. Dalton began his life as a village schoolmaster; he continued it as a hard-working tutor in Manchester. At the very date that he was publishing his most celebrated papers, his stipend was 80*l.* per annum, from which the college deducted 27*l.* 10*s.* for commons and rooms; and in 1826, when his fame was European, M. Pelletier, the well-known French *savant*, coming to Manchester expressly to see the author of the atomic theory, found Dalton teaching a small boy arithmetic. We learn that his general charge for such work was two shillings a lesson! But notwithstanding this laborious life for his daily bread, Dalton managed to execute over 200,000 meteorological observations, to make a great number of analyses, to write an English grammar, to make a number of discoveries in physics and chemistry of the greatest importance, and last, and certainly not least, to discover in himself, and thoroughly investigate and describe, the remarkable disease known as colour blindness, so that on the Continent it is constantly spoken of and written about under the name of "Daltonism." Sir Henry Roscoe has allotted a very fair amount of the moderate space at his disposal to this last exceedingly interesting subject. For the rest, Dalton's life was, as may have been expected, very uneventful. Honours came thickly in his old age, first from France, always appreciative of merit. In 1826 he received the first Royal Medal granted by the Royal Society, from the hands of its President, Sir Humphry Davy. In 1833 the Government bestowed on him a pension of 150*l.* per annum; three years later another 100*l.* was added. These favours of fortune, however, came long after his life work was in reality done, and in 1844 he died. We have nothing but praise for the life done by a most sympathetic hand. An admirable portrait, a reproduction of a lecture syllabus of 1835 giving Dalton's symbols, and a facsimile reprint of a short sketch of his life—twenty-two lines in all—in his own handwriting, dated 1833, render the work additionally interesting.

*The Century Science Series.—Justus von Liebig: his Life and Work.* By W. A. Shenstone, F.I.C. (Cassell & Co.)—This is a very pleasantly written life of a very great man, the most serious fault of which is that it is much too short. Of course Mr. Shenstone has a difficult task in the attempt to crowd the story of fifty years' intense activity into little more than four times that number of pages. This might be done with many another man, but with Liebig we really see the story of the birth, childhood, and vigorous youth of organic chemistry. Before his day, and for many a long year after he began his work, no such science existed or could exist. Liebig's invention of the process of combustion as a means of ascertaining the percentage composition of organic substances alone made advance possible. It is a remarkable thing, too, in these days of rapid change to think that his processes are to-day in use in a thousand laboratories without a single fundamental change. The same man who placed this powerful means of research in our hands laid also the foundations of scientific agriculture. Here the fates have been less kind; many of Liebig's opinions have to-day passed into the limbo of great mistakes. The reason of this is, perhaps, to be found in a certain narrowness of horizon, due, possibly, to the mighty crowd of facts constantly before him in his chosen science, which prevented him from holding any just view of biological science. A singular instance of this defect is printed by Mr. Shenstone in the shape of a letter from Liebig to Faraday, first given to the world by Hofmann in a Faraday lecture in 1875. Liebig

makes the astonishing remark that at a meeting of the British Association he saw great importance attached to animal and vegetable remains in mineral formations, but none to the chemical composition of the fossils. After all, the attitude of the chemist is much like that attributed to the proverbial *sapeur*, and Liebig was a typical chemist. In these days of the incessant publication of trivial notes we can forgive the mighty worker who created a science if, in his preoccupation, he at times ignored all else in the world as unworthy of notice. At least his gift to the world can never be hidden or obscured. Mr. Shenstone has done his work well, and has managed to exhibit to us not only the chemist, but the man himself.

#### GEOGRAPHICAL BOOKS.

MR. JOHN MURRAY publishes the *Report of the Sixth International Geographical Congress*, being that held in London in 1895, edited by the secretaries, Mr. Scott Keltie and Mr. H. R. Mill. The volume is one of great value, although those in this country who are interested in the subjects treated will already have read the papers. For a permanent record of the proceedings and for foreign use the volume will be indispensable. The most interesting part of it to the general public is that which deals with Africa; and the papers contributed by Mr. Silva White, by Sir John Kirk, by Slatin Pasha, and others, are excellent, and worthy both of being read and of being kept.

The form of the "Pocket County Companion" to *Hampshire and Lancashire*, compiled by Robert Dodwell (Tylston & Edwards), is neat, handy, and taking, but the contents are the most extraordinary farrago that could possibly have been got together. The various places of note are arranged in alphabetical order, and under each one there is some fact or collection of facts of biographical, or legendary, or gossipy, or other nature. Such little books might conceivably have much of a fresh relish about them if well done. But the compiler of the volumes before us has evidently no acquaintance with all the counties he treats, nor even a third-rate knowledge of the literature which might serve to replace such knowledge. Subjects of real interest are omitted, and what facts are cited will sound passing strange to those who know. Of Owens College, Manchester, we are told that it is one of the colleges of the Victoria University, and possesses the Freeman library lately purchased! The Freeman library, recently presented to the College by the Whitworth trustees, comprises about three thousand volumes of no note whatever, whereas the Owens College library itself probably contains fifty thousand volumes. Of Ashton-under-Lyne we are told that the old hall stands near the church, and that its dungeon was used as a place of confinement "until a comparatively recent date." As a matter of fact the old hall has been improved off the face of the earth for years past, and its dungeon has not been used as a place of confinement for many centuries. The account, too, which is given of the (inevitable) Black Lad is one with which the inhabitants themselves are not acquainted. Under Liverpool we have an account of a lady who had twenty-six surnames, beginning with the twenty-six letters of the alphabet. The authority for this statement is *Tit-Bits!* Under Manchester we are once again told that the Seven Stars is the oldest public-house in England, notwithstanding the fact, which has been persistently pointed out, that the licensing of it does not appear before 1720 according to the recently published "Constables' accounts" of Manchester. But it is in the matter of place-names and derivation that the compiler excels himself most excellently. He dabbles in *Domesday*, and in one place has taken a joke of Leland's for a genuine bit of place-ymology. When will Mr. W. H. Stevenson arise with his "Onomasticon,"

and slay this local etymological bore and fad, and free the public for ever?

MR. GUY LE STRANGE, who is now our foremost authority on Arab geography, has reprinted, from the *Journal of the Royal Asiatic Society*, his valuable text, translation, and notes of a *Description of Mesopotamia and Bagdad*, written about 900 A.D. by Ibn Serapion, from a unique MS. in the British Museum. The geography of Mesopotamia in 'Abbasid times abounds in difficult and obscure problems, which have never been adequately examined, and Mr. Le Strange's work is the first attempt to deal with the subject in a scientific manner. We say this with no disparagement of General F. R. Chesney's great work, for Chesney was not in a position to use the many Arabic texts which have been edited since his day. Ibn Serapion furnishes a large amount of precise information which supplements the almost contemporary work of Ya'kubi in a remarkably useful way. He describes the rivers Tigris and Euphrates throughout their courses, with all their affluents and canals, and notes the position of the various towns on the banks. As is well known, the course of these rivers has greatly changed since the Middle Ages. As far down as Samarrâ the course of the Tigris was much the same as at present, but below that it followed a shorter and more westerly channel than it does now, and the ruins of the towns mentioned by Ibn Serapion as standing on its banks may still be traced along the old river bed. "At the present day the Tigris follows an easterly channel down to Korna," as it did in Sasanian times,

"and here its waters join the Euphrates to form the Shatt-al-'Arab or tidal estuary of the combined streams. In the days of the Caliphate, however, the Tigris flowed due south from Küt-al-Amarah, running down the channel now known as the Shatt-al-Hay, and passing through the city of Wasit, below which, by various canals and mouths, the stream spread out and became lost in the great Swamp, which is so important a feature in the geography, political and physical, of that epoch. From the great Swamp—into which the Euphrates also poured its waters—a canal flowed out direct into the tidal estuary, which thus served to drain off the waters of both the Tigris and the Euphrates. This estuary, after passing to the eastward of al-Basra, finally came to the open sea at 'Abbadan, a town which, on account of the recession of the Persian Gulf, now lies nearly twenty miles distant from the present shore-line."

In his account of the Dujayl (the modern Karûn) Ibn Serapion gives important data, and his notices of the affluents of the Euphrates preserve some now forgotten mediaeval names which obviously represent Roman originals. Thus he calls the Eastern Euphrates, which the Turks name Murâd-Sû, the river Arsanâs, clearly Pliny's Arsanias Flumen; and in like manner he refers to the Nahr Lukiya, which must be the Roman Lycus. His work preserves a number of older, non-Arabic names which have now been supplanted by Turkish names. Not the least valuable part of his treatise is his account of the system of canalization, which the Arabs inherited from the conquered Persians, and which, joining the lower courses of the Euphrates and Tigris, made the Sawâd, the alluvial plain south of Tekrit, "one of the richest countries of the East." The description of the canals of Bagdad is specially valuable, as by their intercrossing we are able to fix with tolerable precision the sites of various quarters, buildings, gates, and bridges, and thus establish on sure foundations the topography of the capital of the 'Abbasid Caliphs. This Mr. Le Strange has done in a very detailed plan of Bagdad, which, however, he puts forward as only a provisional sketch pending the publication of the elaborate memoir on the famous city which he is now preparing. The general results of Ibn Serapion, supplemented by a wide study of other Arab geographers, are set forth in an admirable map of Mesopotamia, which completely puts out of court every previous attempt

of the kind, and will doubtless be our standard map until its learned author himself improves upon it. The map alone renders this little treatise absolutely indispensable to the student of Mesopotamian geography; and Mr. Le Strange's notes on all the places mentioned by Ibn Serapion form a treasury of accurate information which can be obtained nowhere else. It is a pity that the Asiatic Society has printed the map on such flimsy paper that it tears in unfolding. Such a monument of research should be, not, perhaps, "written in letters of gold on a ground of ultramarine," but graven in brass for the delectation of all future generations of students. Failing this, it might at least be mounted on linen. The whole treatise, maps, and notes form the most valuable contribution to our knowledge of Mesopotamian geography that has been made since Chesney's famous expedition.

#### ASTRONOMICAL NOTES.

BROOKS's periodical comet (1889 V.) is moving very slowly in the constellation Aquarius, its approximate place on Monday next, the 13th inst., being, according to Dr. Bauschinger's ephemeris, R.A. 22<sup>h</sup> 39<sup>m</sup>, N.P.D. 108° 9', and on Thursday, the 16th, R.A. 22<sup>h</sup> 39<sup>m</sup>, N.P.D. 108° 10'. The brightness is very slightly greater than at the time of rediscovery.

In No. 3362 of the *Astronomische Nachrichten* Prof. Pickering gives a list of ten new variable stars, the variability of which, after having been discovered or suspected elsewhere, was confirmed by observations made at Harvard College. In most cases the amount of change is confined within narrow limits, and the period cannot yet be fixed with accuracy. Six of the ten were found by Mrs. Fleming in the course of her regular examination of the Draper Memorial photographs.

The Report of the Director (Mr. W. E. Plummer) of the Liverpool Observatory at Bidston, Birkenhead, for the year 1895 is chiefly meteorological. The transit instrument has, however, been used for the determination of time, and the equatorial for the observation of comets, the results of which are communicated to the Royal Astronomical Society. The highest temperature of the year was 80° 2 in May, and the lowest 11° 6 in February. Appended is a catalogue of the gales of wind recorded at the observatory from 1867 to 1895.

The last annual report of the Harvard College Observatory is the fiftieth, and applies to the year ending September 30th, 1895. It furnishes a sketch of continued active progress in the departments of photometry and photography, both at the headquarters at Cambridge, Mass., and at the Boyden Station at Arequipa in Peru. The latter was in serious danger last year through the political troubles, Prof. Bailey and his family having been in a train which was captured near Mollendo, and subsequent trouble was caused by the presence of the soldiery near the station.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for March. It contains an account by Signor Sartorio of the solar protuberances observed at Palermo during the year 1893, and their distribution; a note by the editor, Prof. Tacchini, on some remarkable protuberances and solar clouds observed at Rome in 1895; and a note by Prof. Mascari on a great protuberance observed at Catania on July 15th in the latter year. The number for April has also been received. Besides a note by Prof. Tacchini on the solar phenomena observed at Rome during the first quarter of the present year, it contains a series of observations, with drawings, of the planet Venus in 1895 and 1896, which appear to confirm Prof. Schiaparelli's views respecting the slow rotation of that planet. The number for May, still more recently received, contains a paper by Father Fényi, of Kalocsa, on the nature of the solar protuberances, faculae, and

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corona; and a continuation of the spectroscopic images of the sun's limb as observed at Catania and Rome during the first three months of 1895.

#### SOCIETIES.

**GEOLOGICAL.** — June 24.—Dr. H. Hicks, President, in the chair.—Messrs. H. Lewis, G. F. Monckton, and W. Sherwood were elected Fellows.—The following communications were read: ‘Notes on the Glacial Geology of Arctic Europe and its Islands, Part II.: Arctic Norway, Russian Lapland, Novaya Zemlya, and Spitsbergen,’ by Col. H. W. Feilden, with an Appendix by Prof. T. G. Bonney,—and ‘Extrusive and Intrusive Igneous Rocks as Products of Magmatic Differentiation,’ by Prof. J. P. Iddings.—The Society adjourned till November 4th.

**ARCHEOLOGICAL INSTITUTE.** — July 1.—Mr. E. Green, Hon. Director, in the chair.—Mr. J. R. Mortimer contributed a paper ‘On the “Killing” Pits of Coathland Moor between Scarborough and Whitby.’ These pits have been considered by several archeologists quoted by Mr. Mortimer to be places of habitation, by Canon Atkinson and others as traces left by mediæval iron-mining, and by some to be pits from which material had been obtained for the kiln (a supposed derivation of the name “Killing” pits) or for slabs of gritstone to form side and cover stones of burial chambers, and also for slabs such as are to be found forming boundary stones on the moors, and having the cup markings upon them of the ancient British period. But it remained for Mr. Mortimer to investigate the matter in a scientific manner, and by excavations to determine that there was no evidence of their ever having been pit dwellings, nor was there any trace of ironstone having been extracted from the pits examined—at least, in any quantity. Mr. Mortimer, however, could give no theory for their existence beyond that they were quarries for stone; but he entirely discarded the notion of their ever having been used as dwellings.—Prof. B. Lewis read a paper ‘On the Mosaic of Monnus at Trèves,’ which was discovered by workmen excavating for the foundations of the Provincial Museum in that city. The dimensions were 5 metres 69 centimetres in length and breadth. In addition to this square there was an apse with an ornamental border, enclosing a space covered by aquatic plants. The mosaic is at present in a fragmentary condition, having suffered from a terrible conflagration, probably in the fifth century, when the barbarians were devastating the Roman empire; it seems also to have been pillaged in the Middle Ages for the sake of building materials. The representations in the quadrangular area may be divided into six classes: 1. In nine octagons, a muse instructing a mortal; 2. In eight squares round the central octagon, busts of Greek and Roman poets and prose-writers; 3. In eight squares further from the centre, busts of dramatic characters; 4. In pentagons at the four corners, the four seasons; 5. In twelve trapeziums, the zodiacal signs; 6. In twelve squares above the pentagons, and between the trapeziums, the months of the year. Of the octagons, the best preserved are those of Urania and Euterpe: a coloured plate of the latter was exhibited, which was published in the ‘Denkmäler’ of the Imperial German Archaeological Institute. Among the busts Janus and Hesiod are in a better condition than the rest. Autumn appears riding on a panther; and we may infer from the analogy of similar compositions that each of the other seasons was mounted on a different animal. The months are represented by deities selected either from the resemblance of their names, e.g., Juno for June, or in accordance with the dates of their festivals. The mosaic is almost *in situ*, having been only transferred from the soil in which it was discovered to the first story of the museum.

**ROYAL INSTITUTION.** — July 6.—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—The following were elected Members: Right Hon. Lord Windsor, Mr. H. Page, and Mr. A. Stuart.

MEETINGS FOR THE ENSUING WEEK.  
W.M. Victoria Institute, 4½—Annual Meeting; Address by Sir G. Stokes.

#### Science Gossip.

MR. RHYNS JENKINS is preparing a guide to the literature relating to traction engines and steam road rollers, and to the propulsion of common road carriages and velocipedes by steam and other mechanical power.

An investigation is about to be held into the organization, instruction, and equipment of the

Central Technical College of the City and Guilds Institute. The initial outlay on the College at South Kensington exceeded 111,000/., and during the past eleven years the working expenditure has averaged over 11,000/.

**THE YORKSHIRE COLLEGE.** — The Yorkshire College has received from the Clothworkers' Company the promise of a further sum of 15,000/., in order to provide a site and buildings for the extension of the technical departments of the College.

An interesting souvenir has just been presented to the Natural History Museum of Paris by M. Deyrolles, of Bourg-la-Reine. It is the snuffbox which Thunberg had made in Japan for his friend and master the great Linnaeus. Unfortunately Linnaeus had been dead over a year when the box reached its destination, and it consequently passed into the possession of his son. It has since formed a conspicuous object in several famous collections. The box is about eight centimetres in diameter, it is lacquered with gold in several colours, and the rural scenes on it are singularly appropriate to the habits of Linnaeus.

The celebration of the seventieth birthday of Prof. Adolph Bastian, the traveller and ethnographer, was held at Berlin on June 26th in the hall of the Museum für Völkerkunde, and attended by several State officials and deputations from learned societies. The *Festrede* was delivered by Prof. Virchow. A *Festschrift*, prepared by a number of Bastian's colleagues and admirers, will appear in a few days.

#### FINE ARTS

*A History of Architecture for the Student, Craftsman, and Amateur: being a Comparative View of the Historical Styles from the Earliest Period.* By Banister Fletcher and Banister F. Fletcher, of King's College, London. (Batsford.)

SEVERAL times lately it has been our lot to notice futile efforts to compress the history of the world's architecture into a small volume of 120 pages. The present book reaches 313 pages, and when a professor of architecture, F.R.I.B.A., and an instructor in the architectural studies, A.R.I.B.A., with other qualifications besides, undertake to teach the public, the public should sit down humbly to learn.

In their preface the authors say that “they are of opinion that, in published works upon the subject, architecture has often been too much isolated from its surroundings, and that the main points of the physical geography, social progress, and historical development of each country require to be understood by those who would study and comprehend its particular style.”

This is good; and feeling that instruction, like charity, may well begin at home, we turn to see what they have to tell us about the physical geography, social progress, and historical development of our own country and their bearing on its architecture.

The subject is taken up on p. 131, which, however, contains little but a quotation from Wordsworth and another from Shakespeare. Turning overleaf, we are told that

“brickwork came into general use in England about A.D. 1300, after having been comparatively unused in England since the departure of the Romans. Little Wenham Hall (A.D. 1260), in Suffolk, is probably the earliest brick building existing in England.”

The last statement is taken from Hudson Turner; but our learned professor and in-

structor have omitted the distinction between bricks of Roman type and those of modern type with which Turner qualifies it. The next paragraph tells us that “Hampton Court contains good examples of early and late brickwork.” We have failed to discover those early examples of brickwork “about A.D. 1300” in Wolsey's palace. On the next page we learn that in Cistercian churches “there are no aisles”; that the Carthusians built two churches, “one for the monks and the other for the people”; that four Templars' churches exist in England, “at London, Cambridge, Northampton, and Little Maplestead”; that the Jesuits came into England in 1538; and that the castles of Colchester, York, and Lincoln are Roman.

This is pretty well for one page, and, with every wish to do justice to the book, we cannot examine the other 312 with so much detail. We will, however, turn over a few more leaves, and note some of their more valuable contents. On p. 134 the reader is told that the date of the tower of Earl's Barton Church is A.D. 650—our authors are always careful to put in the A.D., lest we should be misled into placing the buildings too early—and he is referred to a certain “Henry the historian,” an eye-witness of the doings of King Alfred. Who is this Henry? Did he write a ‘First Latin Book’?

On p. 139 it is said that the Lady Chapel at Peterborough was at the east end of the choir, and that the cloisters were “the centre of the secular activities of the community.” Does this mean that they played football there, as the Westminster boys used to do, until it occurred to some one that the practice did not tend to the preservation of the old buildings? On p. 140 begins a “Comparative View of English Cathedrals,” which tells the reader much that is new and strange—that the chapter house of Lincoln is octagonal, that Lichfield has “spherical clear-story windows,” that the chief points of Worcester are the “central tower and fine eastern window,” and that the east end of Exeter is a “sheet of glass in rich tracery.” A chapter of eight lines is allotted to “Monastic Buildings,” and then there is one on “The Castles and Residences of the Nobles,” and another on “The Dwellings of the People,” which take up two pages between them, and contain some statements that are true.

It would be too tedious to follow in detail the “Review of each Period Separately,” which comes next, but the eye lights on a few passages helpful to the student, craftsman, and amateur. For instance, they may learn that in the thirteenth century “foliage is conventional in treatment,” whilst in the fifteenth it is “of conventional character, shallow and square in outline.” The statement that a “spire rises behind the parapet” of the bell-tower at Evesham shows how well up to date our authors' information is, for there was not one there six weeks ago! And the section on English architecture fitly ends with a recommendation of ‘Ivanhoe,’ by Sir Walter Scott, and ‘The Last of the Barons,’ by Lord Lytton, as “historical novels for the early and late periods.” Our authors are considerate to the student, craftsman, and amateur, and temper their solid learning with

occasional snatches of verse. For instance, twice the mention of Durham evokes the line,

Grand and vast that stands above the Wear,  
and once it is attributed to Scott, who did write something rather like it.

We did not when we began intend to confine our review of the book to only thirty-three pages of it; but space fails us for the treatment of the whole as it deserves. We will, therefore, only notice the general "get-up," which is neat, and the illustrations, which are many, and some of them are good. Others, though apparently taken from good photographs, have suffered in the collotyping, and some of the drawings to scale are so much reduced that the writing on them is not to be read, even with a glass.

#### ILLUSTRATED CATALOGUES.

MESSRS. CASSELL & Co. publish in a quarto volume, the size of which gives them a considerable advantage over their rivals, *Royal Academy Pictures, 1896*, the Royal Academy Supplement of the *Magazine of Art*. It contains about three hundred cuts, representing in an exceptionally brilliant and exact manner a large proportion of the more important paintings and sculptures now on view at Burlington House. As in all such cases, especially when the artists are not good chiaroscuroists or able composers, it goes without saying that the cuts are frequently pleasanter to look at than the originals. Where so many are excellent it may suffice to commend the transcripts of Mr. Boughton's "Gardener's Daughter," Mr. Fildes's portrait of "F. Treves, Esq.," Mr. Hacker's "The Cloister or the World?" Mr. Oule's "Sir H. Acland," and nearly all the copies of sculpture, especially "The Thorn," by Mr. A. G. Walker, and Mr. Brock's "Bishop of Worcester." — *Pictures of 1896* comes from the "Art Journal" Office, and, in an octavo pamphlet, comprises about two hundred and fifty memoranda, the greater number of which can hardly be called successful transcripts, from works at the Academy and New Gallery. In the minority there are several which are very good indeed. — *Royal Academy and New Gallery Pictures* (Office of "Black and White") gives to the man who expends a shilling upon it— price at which it is anything but dear—the opportunity of acquiring cuts from not fewer than fifty-one works which are in neither of the exhibitions in view (a doubtful advantage), as well as a much larger proportion of creditable reproductions of examples he would gladly remember, and a certain number of queer things of which the less he knows the better. As to the cuts themselves, they are of mixed qualities, very few indeed of them being good for much, except as memoranda. — Messrs. Chatto & Windus send us No. XXII. of their interesting and useful series of *Academy Notes*, the volume for 1896. Many of the cuts are bad, and not one of the two hundred and fifty odd is first rate, though nearly all of them have value of one sort or another. As a very large proportion of the nearly five hundred reproductions in *The Illustrated Catalogue of the Paris Salon, 1896* (same publishers), is due to original sketches of their works, made for the purpose by the artists themselves, some of them being brilliant and crisp, while none is quite without merit, that volume has peculiar interest and excellence. On the other hand, some of the sketches are trivial to the last degree, and not a few of them reproduce only parts of the originals. The text is a complete catalogue of the pictures and sculptures in the Champs Elysées, placed in numerical order.

#### THE ROYAL ACADEMY.

(Seventh and Concluding Notice.)

HAVING concluded our notes on the oil pictures, we pass to the Water-Colour Room; but as we have already noticed some of the miniatures and the drawings of figures which it contains, the landscapes need not detain us long. Probably the best of them are Mr. L. Rivers's *Storm Clouds* (No. 1020), a good picture of a wild heath, but somewhat spoiled by its woolliness and a flat foreground; Mr. C. T. Davidson's *The Land's End* (1055), in which the sapphirine sea is rather hard, but brilliant and clear; *Youth* (1058), by Mr. Vidal; Mr. L. P. Smythe's *Bleaching Linen* (1072), a delicate cliff scene in soft sunlight, excellent for its sparkle and local colour; *Fishing Boats Ashore* (1108), by Mr. A. Procter; *Late Autumn* (1109), by Mr. R. Jones; *Ploughing Time* (1124), by Mr. W. Pilsbury, which is broad and luminous; *When the Tide Flows In* (1127), by Mr. J. McDougal, an estuary in broad soft sunlight; *On Caister Sands* (1134), by Mr. G. K. Jones; *A Yorkshire Fishing Village* (1137), by Mr. H. Coutts; and Mr. J. Fraser's *Port Said* (1117), with its nacreous colour and luminousness. — Of the genre pictures we must not omit to praise very highly Mr. L. Lowenstam's *An Interesting Story* (1116), noticeable for a well-lighted, solid view of a modern room and a capital and expressive figure, as well as the same artist's *Daughter of Eve* (1226), an excellent and solid interior, which needs only more powerful contrasts of the lights and shadows. The painter is the well-known engraver. — Mr. J. Ireland's *Landed* (1231), a boy with fish, is capital. — "He loves me" (1241), by Mr. C. E. Wilson, is one of the most pleasing examples in a collection of drawings which is more numerous than that now open in the gallery of the "Old Society"; it is not, however, so good as that of last year "The Thorn," by Mr. A. G. Walker, and Mr. Brock's "Bishop of Worcester." — *Pictures of 1896* comes from the "Art Journal" Office, and, in an octavo pamphlet, comprises about two hundred and fifty memoranda, the greater number of which can hardly be called successful transcripts, from works at the Academy and New Gallery. In the minority there are several which are very good indeed. — *Royal Academy and New Gallery Pictures* (Office of "Black and White") gives to the man who expends a shilling upon it— price at which it is anything but dear—the opportunity of acquiring cuts from not fewer than fifty-one works which are in neither of the exhibitions in view (a doubtful advantage), as well as a much larger proportion of creditable reproductions of examples he would gladly remember, and a certain number of queer things of which the less he knows the better. As to the cuts themselves, they are of mixed qualities, very few indeed of them being good for much, except as memoranda. — Messrs. Chatto & Windus send us No. XXII. of their interesting and useful series of *Academy Notes*, the volume for 1896. Many of the cuts are bad, and not one of the two hundred and fifty odd is first rate, though nearly all of them have value of one sort or another. As a very large proportion of the nearly five hundred reproductions in *The Illustrated Catalogue of the Paris Salon, 1896* (same publishers), is due to original sketches of their works, made for the purpose by the artists themselves, some of them being brilliant and crisp, while none is quite without merit, that volume has peculiar interest and excellence. On the other hand, some of the sketches are trivial to the last degree, and not a few of them reproduce only parts of the originals. The text is a complete catalogue of the pictures and sculptures in the Champs Elysées, placed in numerical order.

admire the modelling and character of his figure, especially the torso, but we wonder why the very expressive face is so ugly. *Muriel* (1807), a portrait statue by the same artist, is sincere and modest in all respects, but we do not care much for *The Glamour of the Rose* (1832).

One of the most ambitious and successful works here is Mr. Brock's life-size memorial statue of *Bishop Philpott* of Worcester (1812), seated in a sort of throne, wearing the full robes of his dignity, and, with one hand raised in the act of admonition, speaking with impressive energy. An excellent likeness, all this figure lacks is a more finished surface and better proportioned hands. — Mr. C. J. Allen's group in bronze of *Love and the Mermaid* (1813) shows a great deal of freshness, animation, and acceptable execution. This is the best and most graceful work by Mr. Allen we have seen. — There is some good modelling in the nude figure of *Cat's Cradle* (1819), by Mr. F. Parkinson, which represents a youth seated with the hands apart and arms stretched forward so as to hold a thread. — Mrs. A. F. Gell's statuette of *Victory* (1820) illustrates with unusual animation and vigour a hackneyed theme, so hackneyed, indeed, that we can hardly regret that in cleverly modelling a nude female figure she has exaggerated its action and made the attitude too demonstrative. — Mr. A. Drury's *Grissed* (1836), a bust in bronze designed in the manner of the Florentine *cinqo cento*, is decidedly sweet and tender. — Mr. G. Frampton amply justifies his election to the Associateship by the variety and gracefulness of the niched figures of *Seven Heroines out of "Mort d'Arthur"* (1839). — The bust of *An Athenian Beggar* (1857), by Miss K. Shaw, reproduces with tenderness and skill the antique type of the face, but the ears are too big for beauty.

His bust of *L. Alma-Tadema, Esq.* (1880) Mr. Onslow Ford's diploma work, is welcome on its own account; it would be still more so if it did not somewhat exaggerate the size of the illustrious painter's features and impart to the original too much of the air of a genial Jupiter in council with the gods. Mr. Ford's *G. Henschel, Esq.* (1884), is also marred by similar exaggerations. — These, too, may be said of Mr. A. Gilbert's *Sir G. Grove* (1890). Very charming is this sculptor's elegant, but not sufficiently masculine statuette of *St. George* (1900), in producing which he proves himself more of a silversmith, or master in small, than a sculptor on a largescale. And there is much need of reserve and repose—of thoughtfulness in the expression, and sculpturesqueness in the style, of his highly naturalistic portrait of *Sir R. Owen* (1886). — The *Statuette* (1902) which Mr. Pomeroy sends is very pretty, and there is a good deal of sweetness in the design, and a distinct vein of fresh inspiration, but the figure seems to be too long. — Mr. Armstead is himself solid, learned, and loyal to his subject, in the life-size, recumbent effigy in marble of *R. Walmesley, of the Hall of Ince* (1912), but the draperies are rather too much tortured for monumental sculpture such as this. — Very charming and elegant is Mr. A. C. Luce's statue of a nude girl standing on tip-toe, and seeming as if, enraptured with the joy of life, she were about to fly with her arms outstretched and her delighted face upraised. Called *The Flight of Fancy* (1916), this is one of the most truly ideal works in the Academy. — To our previous notice of Mr. Simonds's whole-length, standing nudity named *Spring-time* (1914), we may add that the morbidezza of the figure is first rate, its finish excellent, the figure animated and truthful in expression, while, at the same time, it is not of quite so beautiful type as the sculptor has sometimes employed. — Mr. W. G. John has produced several spirited statues, but none better, nor better executed, than *A Boy at Play* (1811) with a knuckle-bone. The boy's attitude is natural and correct. We

near.—Mr. G. Natorp's life-size *Atalanta* (1918) is designed and executed in the style and technique which prevailed in Paris during the eighteenth century; a skilfully treated and beautiful nudity, the design of 'Atalanta' is, however, not quite successful in showing that, though she is running, she is likewise stooping and turning towards the ball which rolls beside her feet.—Mr. B. Mackennal's *Centre-piece for a Dining-Table* (1919) is really pure, fine, and appropriate in its taste and treatment.

In the Architectural Room we have failed to find much that is of high value or calls for discussion because of its merits. In fact, 1896 in the Academy history is almost a blank as regards architectural design; and although nothing can be more obvious than that the authors of many of the works before us desire to construct all sorts of public buildings, yet so indifferent are most of their productions that it is to be hoped their designs may not be executed. The exceptions may be briefly named, viz., Mr. G. C. Horsley's *New Building, King William Street* (1596); *House at Causton* (1599), by Messrs. E. George & Yeates; *St. Bartholomew's Church, Ipswich* (1615), by Mr. C. Spooner; *Public Offices* (1608), by Mr. R. L. Cole; Mr. E. W. Mountford's *Royal Insurance Company's Premises, Liverpool* (1632); *No. 3, Berkeley Square* (1651), by Mr. H. H. Gordon; *New Premises* (1664), by Mr. W. D. Caroe; Messrs. J. Brooks & Son's *All Hallows, Gospel Oak* (1704), and *St. Andrew's, Willesden* (1671); *St. Augustine's, Highgate* (1691), by Mr. H. Wilson; *The Chapel, St. Margaret's College* (1751), by Mr. A. E. Street; and Mr. B. Champneys's *House at Heathfield* (1752). By way of accounting for a part, at least, of the deficiencies of this exhibition, we ought to mention that Sir A. Blomfield and Messrs. T. G. Jackson, J. L. Pearson, and R. N. Shaw do not contribute at all, while several of those we have named and others of note are not so happily represented as usual.—We must not conclude these notes without calling for special attention to the large and elaborate model made by Mr. C. J. Ferguson to represent *Bamburgh Castle* (1790), which includes not only the new buildings now being erected for Sir William Armstrong, but the very ancient tower Scott described as

King Ina's castle, huge and square.

THE PUPILS OF RAPHAEL AND THE PRETENDED AUTHOR OF THE SOUTH KENSINGTON CARTOONS.\*

THERE was useful work to be done and fresh ground to be broken by any one who would undertake to disentangle from the mass of work known as Raphael's the share severally undertaken by each of his pupils. Passavant and his fellow biographers barely touch the subject. Quite recently I gave expression to the hope that some erudite Teuton might be found to tackle the work of Giovanni da Udine. Apart from the question of interest, it was becoming imperative that the great master should be freed of responsibility for the number of commonplace and weak productions which have so long been allowed to encumber his fame. His renown has everything to gain from a severe discrimination.

Dr. Dollmayr, custodian of the galleries at Vienna, has at least done something towards the unravelling of the difficulty; but he has unfortunately approached the investigation in so biased a spirit, and had recourse to criteria so arbitrary, as to render the greater part of his conclusions absolutely worthless, and, in consequence, to rob the remainder of much of their authority. Never before has conjecture been allowed so loose a rein; never before have such hazardous ascriptions of authorship been allowed to take the place of the wariness and restraint demanded by scientific criticism. For

my own part, I belong to the old school, which, unless I am much mistaken, will prove to be also the school of the future; and I consider nothing more vitally dangerous than this restless desire to upset every previously accepted "ascription," coupled with the craze for assigning a painter's name to every picture in existence.

I. There is one point upon which every able writer and judicious critic (the latter a *rara avis* nowadays) will agree with Dr. Dollmayr: to wit, that after the year 1515 or 1516 Raphael but rarely touched a brush, his time being more than fully taken up by his work on the rebuilding of St. Peter's and the thousand and one calls upon a courtier's time. He made sketches, gave instructions for their elaboration, and inspired his pupils by his imagination and advice. But, so much having been admitted, we are obliged at the outset to dissociate ourselves from the point of view enthusiastically adopted by the learned Austrian critic. If we are to believe him, the number of Raphael's pupils has been strangely exaggerated (an assertion which is exactly contrary to facts), and the actual number of his collaborators must be reduced to four, namely, Giulio Romano, Perino del Vaga, Penni, and Giovanni da Udine. The next step to such an assertion is obviously the apportioning to each of these painters a special part in a work hitherto considered the production of one hand. Dr. Dollmayr goes still further; he strips Raphael of honours paid to his genius by the literature of centuries, to clothe his pupils withal. There is, indeed, at the present day a mania (especially prevalent amongst the school that hails Signor Morelli as its head) for enriching the poor at the expense of the rich—"parcere subiectis et debellare superbos." The work of the most famous painters will soon reach the vanishing point, while the jackdaws of art strut in borrowed peacocks' plumes. We have already seen such parasites as Ambrogio de' Predis and Bernardino dei Conti fattened on spoils unjustly wrested from Leonardo da Vinci.

Dr. Dollmayr has yielded too easily to the temptation of discovering a "double" for Raphael, the "double" in this case being Gian Francesco Penni, called "Il Fattore." The selection is ingenious. Penni being of all Raphael's pupils the one of whose works we have the smallest amount of authentic information, and the fewest opportunities for corroboration—Dr. Dollmayr states (p. 32) that no authentic drawing of Penni's is known—what fairer field than this for "ascription" can be imagined?

What is known of the "Fattore's" life comes to very little. According to Milanesi, he is identical with a certain Francesco Giovanni di Michele, mentioned in a Florentine document of 1504 as being eight years of age. If there is any foundation for this hypothesis, the "Fattore" was born in 1496. Where, then, can Dr. Dollmayr's wits be wandering when, although professing adherence to Milanesi's theory, he dates his hero's birth in 1488?\* The error is flagrant; moreover, the difference of date is here of capital importance. If Penni were not born till 1496, it is impossible that Raphael could have chosen him as his assistant as soon as he settled in Florence, or that he could have entrusted to a youth of eighteen or nineteen the major part of the work in a series so important as the cartoons for the "Acts of the Apostles" tapestries. According to this, the child of genius would no longer be Raphael, but Penni. This chronological detail cannot be too strongly insisted upon; once admit the date 1496—proven by the most elementary calculation—and Dr. Dollmayr's whole fabric falls to the ground. This initial error is so grave as to warrant our considering his entire theory as a begging of the question; but let us nevertheless examine his arguments

in detail—there is always something to be learnt from a writer who is in earnest, even when he is mistaken.

The key to the elaborate structure he has been at such pains to build up is the Vatican "Coronation of the Virgin." Hitherto the verdict of criticism, based on the evidence of Vasari, has been in favour of its being the joint work of Giulio Romano and Penni. Dr. Dollmayr would have us believe that his darling, Penni, executed it alone. Starting from this position, he maintains, by means of a series of more or less superficial points of resemblance, that even in the South Kensington cartoon of the "Delivery of the Keys to St. Peter" the majority of the figures betray, in character, draperies, and attitude, the auxiliary hand of Penni. The reasoning that follows is plainly specious. Instead of inferring that Penni imitated the "Acts of the Apostles" cartoons in the "Coronation of the Virgin," painted after the death of his master, he bases upon the "Coronation" (which dates nearly ten years later than the "Acts of the Apostles") a contention that the author of the later work was also the author of the earlier! On the other hand, Giulio Romano's collaboration in the "Acts of the Apostles" he stigmatizes as doubtful, or at any rate accidental. As for that of Giovanni da Udine, Dr. Dollmayr denies it categorically.

II. With such premises as these to go upon, the learned custodian of the Vienna galleries maintains that the "Acts of the Apostles" are not from Raphael's hand, but are the work of one of his pupils. The master, according to him, merely furnished the sketches, of which only one has survived—the "Presentation of the Keys to St. Peter" in the Windsor collection.\* The others he holds to be merely copies, with the exception of the first design for the "Miraculous Draught" in the Albertina collection, which he considers to be a *pasticcio*, perhaps executed by Battista Franco; while the sketches for the "Stoning of St. Stephen" and the "Conversion of Saul" are pronounced to be the work of Penni.

Such an assertion can only move amateurs of Raphael to amazement, followed by derision. But derision is no rejoinder; so it behoves us to proceed, as dispassionately as possible, to the discussion of the arguments advanced by the Viennese critic. At the outset he admits, with a frankness which does him credit, that he has not seen the original cartoons, but has worked entirely from photographic reproductions. A scrutiny of photographs has resulted in his conviction that the cartoons are the work of one hand, that of Penni.

Let us confine ourselves to the sketch for the "Miraculous Draught," which forms part of the Albertina collection (Landon, No. 234). We are asked to consider it as a *pasticcio* that may have served as material for Battista Franco's engraving. This drawing, however, which has passed through the hands of some of the most fastidious collectors, differs too widely from the tapestry cartoon to be pronounced a copy of it; it is a first sketch for the final drawing. The seated female figure in the foreground is obviously, both in conception and execution, Raphael's work. The group of figures bears the most suggestive resemblance to the study (also in the Albertina) for the group of women in the "Incendio del Borgo" (Passavant, No. 207). This is also the opinion of Signor Cavalcaselle and Sir Joseph Crowe—experts who will, I trust, be admitted to be competent judges of such a point. Passavant, who also describes the drawing as a first sketch, confines himself to the statement that it has been a little retouched.

Before I had any knowledge of Dr. Dollmayr's theory, I had noted† the resemblance between

\* Dr. Dollmayr considers the Louvre drawing of 'Christ presenting the Keys to St. Peter' to be a counter-proof taken from the Windsor crayon drawing. In this matter of detail it is possible he is right.

† 'Les Tapisseries de Raphael,' p. 14 (Paris, Rothschild).

another of the Albertina drawings, the 'Stoning of St. Stephen,' and the sketches for the 'Battles,' designed for the Sala di Costantino, and now preserved at Oxford. Their points of similarity have not escaped Dr. Dollmayr; he has brushed aside the difficulty with the assumption that they are all from the same hand, that of Penni. What matter that Sir Charles Robinson—a perspicuous and well-informed judge if ever there were one—has, in concert with every "Raphaelist" without exception, given Raphael the credit of these sketches? We have changed all that! What need we care though the exquisite workmanship of these drawings endows them with an overwhelming superiority over the sketches which Dr. Dollmayr, with some show of reason, would ascribe to the humble and mediocre pupil?—sketches such as the pernicious drawing of 'Joseph let down into the Well' in the Uffizi, feeble in execution, its figures as totally devoid of facial expression as their attitudes are lacking in vigour. Considerations such as these appear to weigh nothing with a certain school of criticism.

As if to make Penni pay for this excessive partiality, Dr. Dollmayr disputes his right to the authorship of the cartoons designed for the lower horizontal borders of the tapestries—a piece of work hitherto attributed, with almost certain justice, to him—and ascribes them to Baldassare Peruzzi. His opinion with regard to the vertical borders I will give in his own words. "I am doubtful," he says, "whether these borders ought also to be ascribed to Peruzzi. Whoever designed them shows in his style no single point of resemblance with the school of Raphael; it is therefore unnecessary to go into the question whether these borders are contemporary with the main tapestries."

What a number of errors and contradictions in a few lines! To begin with, the fact that these vertical borders date from the same period as the tapestries which they enclose is proved by the arms and emblems of Leo X., which are repeated in them over and over again. It is proved, moreover, by the agreement of their measurements with those of the spaces provided for them in the Sistine Chapel. (Evidence of this has been given with the greatest accuracy by M. Paliard.) On the other hand, one cannot but admit the presence of several styles in these compositions, of which at least two, and these the most beautiful—the "Fates" and the "Seasons"—bear Raphael's sign-manual all over them. It is scarcely credible that my learned opponent should not have been struck by the resemblance between the "Theological Virtues," woven on one of the borders, and many of the figures in works which he ascribes to Penni. These "Virtues," which clash with the "Fates" and "Seasons," are distinguished by extreme feebleness and insipidity.

In a word, Dr. Dollmayr's formidable attack upon the authenticity of the South Kensington Cartoons falls to pieces before an array of obviously decisive evidences. It is quite possible that Raphael made use of Penni's assistance in the execution of the accessory portions of the Cartoons—indeed, Vasari has already affirmed that it is so—but the real origin of these wonderful paintings can be no other than the master's hand. The same is true of the preliminary sketches; Raphael's hand alone could exhibit so perfect a combination of certainty and inspiration.

III. According to Dr. Dollmayr's calculations, Penni can have been no more than twenty-four when Raphael died; yet in the face of this fact his latest biographer would have us believe that the painting of the South Kensington Cartoons was but a fraction of the Titanic mass of work completed by the phenomenally prolific genius of this youth.

Let us take, to begin with, the Vatican Loggias. With regard to them Dr. Dollmayr comes to a conclusion no less momentous than in the case of the "Acts of the Apostles." From

beginning to end they are, according to him, the work of Raphael's pupils; the master is barely admitted to have exercised a general supervision over the scheme of decoration, or to have given his attention to a point or two of detail. To Penni naturally falls the lion's share of the series hitherto known—erroneously, it would seem—as "Raphael's Bible."

Fortunately, thanks to the excellent reproductions that illustrate his work, Dr. Dollmayr supplies us at every turn with the means of refuting his assertions. For instance, he ascribes to Penni both the God the Father in the 'Creation of Eve' and the Noah in the 'Building of the Ark.' No contrast could possibly be more marked than that between these two figures. There may be a certain similarity in the arrangement of the draperies, but the technique betrays beyond all reasonable doubt the work of two distinct hands. The former is as weak, undecided, and characterless—in a word, as worthy of Penni—as the latter is full of decision and energy. The one is the work of a timid pupil, the other of a daring and experienced artist. This dictum of Dr. Dollmayr's is an example of the result of neglecting the weighty argument of art and intrinsic merit in favour of that supplied by purely extrinsic qualities more worthy the attention of a physiologist than a critic.

Relying on superficial resemblances between the 'Spasimo' and the "Acts of the Apostles," Dr. Dollmayr comes very near to attributing that famous painting to Penni. He is even more decisive with regard to the following works, which he unhesitatingly sets down as due to Penni: the Louvre 'Virgin with the Diadem,' the 'Visitation' in the Madrid Gallery, the 'St. John the Baptist' at the Uffizi, the 'Madonna with the Candelabra,' the 'Madonna dell' Impannata' at the Pitti—all the better, indeed, for Raphael if he can be relieved from the responsibility of the last-named mournful production. The 'Martyrdom of St. Cecilia,' at the Villa Magliana, and the Louvre 'Holy Family' of Francis I., he maintains to have been the joint work of Penni and Giulio Romano, and the Louvre 'St. Michael' to be from the hand of Giulio Romano alone.

As a matter of interest, I will quote the authorship ascribed by Dr. Dollmayr to various other works hitherto believed to be Raphael's. The Villa Magliana fresco, now in the Louvre, of 'The Almighty blessing the World' he attributes to that archaic and mediocre painter Spagna. The 'Vision of Ezekiel,' in the Pitti, comes even worse off, for it has to do without an author—Dr. Dollmayr ascribing it to an unknown painter, probably much later than Raphael. Lastly, the Pitti portrait of Inghirami, following Morelli's conjecture, is said to be a Flemish copy.

The unhappy Raphael is thus stretched upon a Procrustean bed, endlessly racked and mutilated, and loses every shred of reality and individuality. Dr. Dollmayr takes his place, doles out his tale of work to him, determines the limitations of his powers, harasses him, and imposes conditions on him at his own sweet will.

Never before has criticism behaved so despotically to its unfortunate victims. Raphael's authentic landscapes, Dr. Dollmayr incidentally tells us, have never any close connexion with the scene, and are the result of an inventiveness of the most elementary description. We learn also that Raphael as a rule drew from the living model only, paying but little attention to the matter of drapery, which he left in his pupils' hands. We are invited to trace this tendency from end to end of the cartoons for the tapestries, and to find the draperies therein heavy and stiff!

IV. One of the most complicated and, on the whole, least interesting problems in the history of the inheritors of Raphael's genius is the origin of the series of Vatican tapestries known as the "Arazzi della Scuola Nuova," or "Scenes

in the Life of Christ." On this question I am constrained to differ from Dr. Dollmayr at every turn, not, as my readers will believe, from an author's partiality for his own theories, but from love of truth. The theory which I formed ten years ago is this: Leo X. was anxious to commission from Raphael a second series of tapestries to decorate the walls of the Consistory chambers, but the painter's sudden death obliged the Pope to have recourse to his pupils. As he was determined to have the work completed as expeditiously as possible, he instructed the Flemish tapestry worker Pieter van Aelst, not earlier than June 27th, 1520, to weave this new series. The price agreed upon, 17,600 ducats for 788 yards of tapestry (14,000 ducats for the purchase of gold thread, 3,600 for the other materials and the labour involved), was augmented afterwards to 20,750 ducats, that is to say, a payment calculated on very nearly the same scale as that for the "Acts of the Apostles" tapestries. For the latter 20,000 ducats were paid for 582 yards, but that price probably included payment for the cartoons; moreover, the borders of the first set were infinitely more elaborate than those of the second. The delivery of the tapestries was fixed for three years after date; but the Pope's death and the financial embarrassments of the Holy See necessitated a protraction of the time allowed, and it was not until 1531 that Pieter van Aelst was in a position to hand over the completed work.

Dr. Dollmayr's main objection to this theory is that, as the time originally allowed was only three years, it is impossible to admit that the work should not have been delivered until ten years from its commencement. He therefore suggests that the contract with Van Aelst in 1520 applies, not to the "Scenes in the Life of Christ," but to the series of "Children at Play"; and that it is a second contract, dated October 8th, 1524, and February 16th, 1525, that refers to the "Scenes in the Life of Christ."

His arguments are easily rebutted. To begin with, this second treaty carries with it the stipulation that the work shall be delivered in eighteen months; whereas it was not until 1531 (six years later, that is to say) that its delivery took place. It was scarcely worth while to attack my theory by substituting for it another open to exactly the same objection.

A second argument in my favour is furnished by the dimensions (351 yards) of the "Children at Play." It is scarcely credible that 17,600 ducats—that is to say, about 50 ducats per yard—should have been paid for this comparatively rough work, and only a little more than 34 ducats per yard for the masterpiece of finished workmanship known as the "Acts of the Apostles."

There is still another point. The contract in question is, as I have said, dated June 27th, 1520, and includes the stipulation that the tapestries shall be delivered within three years. Now in July, 1521, as I shall prove directly, the "Children at Play" series had not got beyond the cartoon stage. Are we to believe that a contract was drawn up with the weaver a year before the cartoons were begun?

Burdened with all the responsibilities thrust upon him by Dr. Dollmayr, the "Fattore," could he return to us now, would find himself placed between the most intoxicating fame on the one hand, and the deepest humiliation on the other. This pupil, hitherto so obscure, whose productiveness (according to his most recent biographer) far surpassed that of his master, has had to submit to the enrichment (or rather, the distention) of his artistic baggage by the inclusion therein of the whole series of cartoons designed for the "Scenes in the Life of Christ," good,\*, indifferent, and execrable alike. Where all his predecessors have seen

\* The splendid drawing in the Hohenzollern Museum at Sigmaringen, in which Signor Frizzoni believes that he can trace the hand of Peruzzi, is considered by our Viennese critic to be a copy from the tapestry.

the work of several hands, Dr. Dollmayr sees but the inspiration of a single genius, the work of a single brush. The disparities amongst the designs he declares, without even taking the trouble to follow up the theory, to be the result of the licence of treatment adopted by the Flemish craftsmen. These unfortunate Flemish weavers would need broad backs for the burdens they are made to bear! The painters of the cartoons they are set to copy are impeccable; they alone have to bear the responsibility for every error!

What is more, one need only glance at the tapestries executed by the Brussels weavers during the early part of the sixteenth century to see that they excelled in reproducing their copies with the most scrupulous exactitude, and with a workmanship as admirable as their scrupulousness. It is the rarest thing to discover in their work the slightest alteration of shade or exaggeration of ornamental detail. The "Acts of the Apostles" tapestries are a standing witness to their ability and conscientiousness; and it is at the hands of these same craftsmen of Pieter van Aelst, the incomparable reproducers of Raphael's work, that we are asked to believe that, only a few years later, Penni's cartoons were so strangely maltreated! I need press the point no further. Dr. Dollmayr's theory has not the slightest shred of probability.

An unpublished document, kindly supplied to me by Prof. Medici, of Florence, the learned Custodian of the Corsini Gallery and himself an able sculptor, introduces a new and vital element into the controversy. It consists of a letter sent, on July 20th, 1521, to Leo X., on the subject of the series of "Children at Play" tapestries. It bears no indication of the place from which it was sent, and is unsigned; but there is no possible doubt that it was written from Brussels by Tommaso da Bologna, known as "Il Vincidor" or "Il Bologna."

First of all, a word on the subject of this artist. Vasari cites "Il Bologna" among the painters who worked upon the decoration of the Loggias. On May 21st, 1520, he was admitted into the household of Leo X., and granted a safe-conduct to enable him to make a journey to Flanders "pro quibusdam nostris negotiis." Pinchart and Hübner have already, by the most searching arguments, established the fact that this mission consisted in the supervision of the manufacture at Brussels of tapestries after the cartoons by Raphael and his school. "Bologna" was at Antwerp when Albert Dürer visited that city (August 10th, 1520); Dürer mentions him several times in the diary of his travels, and sat to him for his portrait. The painter Francisco de Holanda, whose treatise on painting was completed in 1548, makes frequent mention of Vincidor's collaboration in the tapestry cartoons. In one passage he mentions the presence of this artist in Flanders for the purpose of superintending the weaving of certain tapestries from designs by Antonio de Holanda; in another, that Vincidor (whom he here confuses with Penni) made the journey with the object of having tapestries woven for Leo X. from Raphael's designs and his own, and thus was brought into competition with Antonio de Holanda. Besides this mention of Vincidor, he places him tenth in order of merit among painters of the day, and speaks of him as "the pupil of Raphael who interpreted to the Flemish weavers the cartoons that his master had designed for the tapestries." Here is a well-authenticated collaborator of Raphael's whom Dr. Dollmayr has completely ignored!

To enable my readers to verify for themselves the accuracy of my interpretation of the letter, I print it here according to the original text:—

Adi 20 de luglio 1521.

BEATISSIMO PATER,—Post pedum osculata, post debitas commendationes. Questa sarà noticia et fede de li negoti di la Santita Vostra. Anch'ora per molte mie o avusato ala uostra Beatitune [sic], non so se

son uenute in mane d'alchuni che non l'ano date; per tanto io le o date queste mie al nuntio qual sta con la corte del re; li o fato intendere come pass l'oper de V. S.; non uendo tempo, sendo per partire di Brusello per ire in Anversa, lui molto sulicito [sic] non auea durmito quela note, nel di senpre schrise, per tanto como ritorna in Brusello lo faro ueder tutti li patroni chio o fatti que (cioe) li chartoni; la Santita [sic] vostra intender(a) lo tuto briuamente [sic]. Io o fato vinti chartoni per vinti peci che uano intorno la sala quali dipinge li mei compagi [sic], que Zulio (et) lo Zan (?) Francucho. Pader santo, quela pensa di ueder li piu bele spalere che mai sian state uiste, le piu alegre et ricondore [sic]. Io ho variata tute le inuentione del meglio bigiarie (?) de putini, cose alegre, accomodate per tute le uostre inprese, riche a lo possibile. Vere che non porne (possono) eser tute lauorate de mia mano. Io disego [sic] lo tuto lo ordenatione lauore la piu parte sulicito per l'onore de V.S.

Et piu io o commentato le storie del leto. So che serano grate pere inuentione [sic] che o fate, neli quali peci li ua lo ritrato de nostra Santita dauante a dio che ve dona la gratia del spirito santo. Monsigor [sic] Reuerendissimo de Medici, monsigor [sic] Cibo. Io prego la Santita vostra fatia auer ricapito queste literi sol per che domando monsigor [sic] reuerendissimo de Medici fatia ritrare pichule due ritrati che a sua Singoria [sic] d'uno quadro al olio di mano del mio maestro, lo qual quadro sta in Firentia. Siano mese in una litera quele due teste de la Santita Vostra, Faltra de monsigor de Medici [sic], acio io possa melgo [sic] contrafar. Io o uanisato molte mie di questa domanda, gia saria fatto lo letto.

Io prego la Santita [sic] uostra una minima parola: non me sia tolto uno pouero ofitio qual me done monsigor de Medice, al men fino che sto ali seru(i)ti di quella, non ual piu d'uno ducato lo mese.

Non altro beatissime pater, queste noue ue daue (?) Per tuto dove mi troue se dice "leo est bonus pastor."

Post-chrito. Beatissime pater, prego la Santita uostra me racomandar fatia racomandar [sic] al mio patrono, qual m'a per filo, como lo pregasti lui eueru uno (uomo) da bene, sulicita le chose uostre, pilga gran trauali, lui sempre sta forza di chasa, et nui stamo a dischiritione de fatori. Io o gran patientia con barbari strani luntani.

The letter is addressed "Ala S. del nostro S. Lo [Leo] D.P.M. Roma." Below are traces of the seal.

The writer, who can be none other than Vincidor, begins, as will be seen, by complaining that he has received no answer to a number of letters he has addressed to the Pope. These letters had been delivered to the Papal Nuncio at the King's Court; but the Nuncio had been obliged to leave Brussels on the Court's removing to Antwerp. The writer of the letter—remarking that he has spent a sleepless night followed by a day of letter-writing—proposes, on the Nuncio's return to Brussels, to show him the twenty cartoons (exactly, be it noted, the number of the "Children at Play" tapestries) designed for the hall where his colleagues Giulio Romano and Giovanni Francesco are at work. The Pope, he says, may expect to see the most beautiful "spallerie" ever designed, enriched with gay fancy and an endless variety of representations of children's games, and including the Pontifical "impresa." The artist has not, it is true, been able to execute them all with his own hand, but the guiding spirit of the whole is his. Besides these, he has begun the tapestries for the state bed, and these, he is confident, will please by the imagination they display. In these he has included, amongst others, the portrait of the Pope kneeling (?) before the Almighty, who is bestowing upon him the grace of the Holy Ghost, while beside the Pope are (apparently) Cardinals de' Medici and Cibo. In this connexion he begs the Pope to ask Cardinal de' Medici to have a reduced copy made of the portrait of himself and the Pope from an oil painting of Raphael's\* that is in Florence, and to send it to him in a letter. He adds that he has informed his correspondents of this request.

In conclusion, he begs the Pope to allow him at any rate for as long as he is in his service—to retain a small appointment, worth a ducat a month to him, which he has obtained from

Cardinal de' Medici. He adds, with the facile flattery of a courtier, that he hears on all sides nothing but the phrase "Our Lion (Leo X.) is a good Shepherd." (The play in the original on the word "Leo" is clumsy in translation.)

In the postscript the writer of the letter asks the Pope to use his influence on his behalf with his patron (the Nuncio?), who is putting himself to great trouble on his (the writer's) account, but leaves him in the hands of his "fattori." The letter concludes, not—wonderful to relate—with a request for money, as in the case of the enormous majority of letters written by painters of the Renaissance, but with a resigned lament at the patience necessary to endure a life so far from Italy, "amidst foreign barbarians."

This letter supplies a number of points of information of the greatest interest. The painter of the cartoons for the "Children at Play" was at Brussels in 1521; and the twenty cartoons (the number is important as supporting my contentions) were destined for the hall where his colleagues Giulio Romano and Gian Francesco (Penni) were at work—the Sala di Costantino, that is to say. (Dr. Dollmayr asserts that the "Children at Play" were designed for the state bed in the hall of the Consistory. Whence he has derived this information I do not know. In any case, documentary evidence proves him to be absolutely wrong.) Lastly, these "Children at Play" tapestries—known since the sixteenth century by the engravings of the Master of the Die—of which the only eight existing pieces are at Paris, in the possession of Princess Mathilde, are the work, not of Giovanni da Udine, as was generally believed, but of Vincidor, to whom we are thus enabled to assign a series of authentic works.

One word more upon the tapestries which may possibly be ascribed to Raphael. If that master, as his latest biographer maintains, can no longer be credited with any but the smallest share in the "Acts of the Apostles," he may lay claim (also according to Dr. Dollmayr) to a hand in a set of hangings in which the existence of any work of his has never hitherto been suspected. Dr. Dollmayr attributes to him two tapestries—the "Triumph of Venus" and the "Triumph of Bacchus"\*\*—in a well-known series preserved in the Garde-Meuble at Paris, a series which also includes the "Triumph of Pallas."† According to him they are identical with the "Ship and Triumph of Venus" and the "Triumph of Bacchus," forming part of the series of tapestries known as the "Grotesques" of Leo X.

The "Triumphs" in the Garde-Meuble are by no means unknown to me, but I have always shown a marked hesitation to ascribing their origin to Raphael or his pupils. As a matter of fact, they seem to have very little in common with the Roman school. Alfred Darcel, who comments upon them, attributes them to some artist of Northern Italy who was imbued with the spirit of Mantegna's works, and imitated that artist's archaic and meagre style, while also acquainted with Niccolotto da Modena's engravings. "A few years after this," he says, "the Italian, even the Flemish, disciples of Raphael had given up drawing in this style." There can be no question of attributing works presenting such laborious invention and such archaic drawing as the "Triumphs" of the Garde-Meuble to Giovanni da Udine, whose style is marked by so much ease of invention and distinction of manner. I therefore have no hesitation in maintaining that if no one has hitherto dreamt of connecting these tapestries with the "Grotesques" of Leo X., it is because no one has ever detected in them the slightest trace of Raphael's style. Dr. Dollmayr himself admits the presence in them of many archaic man-

\* Engraved in the "Tapisseries décoratives du Garde-Meuble," by MM. Darcel and Guichard, pp. 5 and 6.

† Engraved in the "Histoire Générale de la Tapisserie," Section Flamande, p. 126.

\* Raphael's portrait of Leo X. in the Pitti Gallery.

nerisms. What then, we may well ask, was the good of starting an hypothesis so completely baseless?

It would be unjust to Dr. Dollmayr to leave a consideration of his work—in which I have been obliged to put the reader on his guard against a method which I felt bound to combat as forcibly as lay in my power, and to call his attention to a host of rash ascriptions—without paying a tribute of recognition to the amount of labour, of critical research and ingenious argument, that this monograph represents. I should have been wanting in my duty to the public had I not indicated the caution with which his aberrations should be followed and the greater part of his conclusions accepted; but I should be no less wanting in fairness did I not admit that, except in the case of the vicious circle of argument of which Penni is the centre, he has undoubtedly thrown light upon a certain number of special points.

EUGÈNE MÜNTZ.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 4th inst. the following, from the collections of Mr. A. Seymour and the late Mr. W. Angerstein. Pictures: J. Both, An Italian Lake Scene, with muleteers and cows, 105*l.* N. Berchem, Muleteers Arriving, 546*l.* Fragonard, A Lady, in a pink and blue dress trimmed with fur, 194*l.* P. de Hooch, An Interior of an Apartment, 141*l.* K. Du Jardin, A Landscape, with ruins, 102*l.* J. De Mabuse, A Gentleman, in black dress, 157*l.* G. Metsu, The Visit to the Nurse, 131*l.* A. Van der Neer, A Village on a River, 273*l.* E. Van der Neer, A Lady of Fair Complexion, 120*l.* S. Ruydsdal, A Dutch River Scene, with a windmill and old buildings, 152*l.* Jan Steen, A Festive Scene, 456*l.* A Van de Velde, A Landscape, with a sportsman on horseback, 105*l.* P. Wouwermans, Défilé de Cavalerie, 372*l.* T. Gainsborough, Portrait of Quin in the character of Falstaff, 105*l.*; Lady Mary Wortley Montagu, 294*l.* J. Hoppner, A Bacchante, 220*l.*; William Locke, at the age of eighteen, 420*l.* Sir J. Reynolds, Portrait of Lady Chambers, 829*l.*; A Lady, in blue silk dress, 273*l.*; Portrait of John Julius Angerstein, Esq., 609*l.*; Mrs. Angerstein (wife of the above) and Child, 1,627*l.* G. Romney, Maria and Catherine, the two daughters of Edward, Lord Chancellor Thurlow, 2,677*l.* A. Canaletto, Studies of Buildings at Venice (a pair), 115*l.*; The Entrance to the Grand Canal, Venice, 787*l.* M. de Hondekoeter, A Garden Scene, 1,365*l.* Sir T. Lawrence, John Julius Angerstein, Esq., in red robe, 189*l.*; another, also in red robe, 131*l.*; Portrait of Mrs. Locke, 1,417*l.*; Portrait of William Locke, the elder, 220*l.*; Portrait of Amelia, Mrs. Angerstein, and Child, 2,257*l.*; The Duke of Wellington, 189*l.*; Studies of Heads of Miss Bouchéter and her Two Sisters, 451*l.* Drawings: Rosalba, Female Figures representing the Seasons (a set of four), 68*l.* Sir T. Lawrence, Portrait of Madame Sabloukoff and Family, in a landscape, 1,050*l.*

Messrs. Robinson & Fisher sold last week Hoppner's Portrait of Sophia Weston and engraving for 105*l.*

Fine Art Gossipy.

THE pottery, porcelain, rags, &c., of Lord Leighton's studio, which Messrs. Christie, Manson & Woods sold in the course of the present week, realized what are, commercially speaking, very high prices. A medicine jar of majolica (Lot 30) was sold for 30*l.*; a Persian bottle obtained 43 guineas; a sprinkler, 11 guineas; a Persian dish, 20 guineas; the cover only of a tazza, 10 guineas; a Persian dish, 23 guineas; an ovoid jar, same fabrique, 60 guineas; a small cabinet, 52 guineas; a pear-shaped bottle, Persian, 120*l.*; another, Rhodian, 165 guineas; a vase, with three handles for

suspension, 45*l.* To-day (Saturday) will begin the sale of the late President's studies and other original works of extreme beauty, variety, and highly characteristic refinement, including the delightful landscape studies which used to adorn the studio in Holland Park Road, views taken in most parts of Italy, in Greece and the Islands, Rhodes, at Assuan, and elsewhere on the Nile, in Spain, Algiers, Ireland, England, and Scotland, as well as several charming heads of girls of various races. It is an interesting, as well as extremely discouraging fact for all lovers of that cultured order of design of which Leighton was a sort of high priest in this country, to find among the fine things which will pass to new owners today and Monday next not only several admirable studies in oil for renowned pictures of the President's, but several completed and important works which occupied distinguished places in Burlington House and elsewhere, and were engraved, such as 'The Vestal', 'Phryne at Eleusis' (R.A., 1882); 'Rizpah', 1893; 'Perseus and Andromeda', 1891; 'Twixt Hope and Fear', 1891; and 'Clytie', 1892. On Tuesday and Wednesday in next week a certain number of pictures and studies in various materials by Reynolds, Gainsborough, Ingres, De la Croix, A. Moore, J. Phillip, G. Mason, Corot (four large upright landscapes, which originally belonged to Descampes at Barbizon), and Constable are to be disposed of. The Constables in particular are not only exceptionally genuine, but excellent. Besides these there are examples of M. A. Stevens, Mr. W. Crane, Prof. G. Costa, Dauigny, Mr. C. Van Haanen, M. Le Gros, Mr. G. F. Watts, and Mr. L. Alma Tadema.

THE late Lord Leighton's library, to be sold at Christie's on Wednesday next, contains at least one book of more than usual interest. It is a copy of the 'Pensées' of Blaise Pascal, Paris, 1670, with the autographs of Sir Joshua Reynolds and his father on the fly-leaf: "J. Reynolds ex dono Mri. Saxay" and "J. Reynolds ex Musaeo Patri mei." Underneath B. R. Haydon has written that he purchased the volume when Sir Joshua's library was sold by Mrs. Gwatin in 1821. The book is not quite complete, wanting a single leaf, a fact which does not detract from its personal interest.

IN addition to the beautiful specimens of Greek goldsmithy which we described on the 27th ult., the British Museum has obtained a still greater number of treasures through Dr. Murray's visit to Cyprus in March and April last, when he personally superintended the excavations then in progress at the modern village of Enkomi, near Salamis. These articles are now on view in the Greek and Roman Department of the Museum, and comprise about eighteen diadems or broad fillets, such as were worn by the dead, of pure gold and variously enriched with spirals of the same metal, radial flowers, and other ornaments of much delicacy and unusual spirit in *repoussé*. At the end of some of them are holes by means of which they were attached to the bands which secured them to the heads of the corpses. With these may be enumerated earrings of various devices and fine taste, some of them being twisted, and some of simpler forms; a most choice necklace of gold; some mouthpieces of gold, intended, like the diadems, for the dead—the last-named relics are of a highly archaic character, and of exceptional antiquity; a few engraved cylinders in stone, some good seals for personal use, several valuable pendants of gold, as well as a group of gold pins of the primitive form, and doubtless such as those referred to so strikingly by Herodotus, book v. 87. They were used for securing women's dresses. Not less important than any of the above relics is what was probably the handle in ivory of a mirror. It is very vigorously

carved on both sides with lines and rows of leaves alternately. On part of this fragment is represented in rather high relief the combat of an Oriental warrior, armed with a sword, and having a shield slung at his shoulder, with a huge gryphon, who is rearing upon his antagonist at the moment he has received a fatal stab. The expression of the monster's face, especially as to his eyes and beak, is rendered with wonderful energy and aptness; nor is his attitude less telling and veracious: the collapse of his huge wings, which, like the remainder of his figure, are distinctly Assyrian, is admirably designed, and, like all the rest of the carving, true to nature. On the other side of this fragment, which is split in two, is a second carving of almost equal force and merit, representing a lion furiously assailing and overcoming a bull. The origin and even part of the history of these extraordinary carvings are indicated by the type of the warrior's costume, which is also Assyrian, not less than by the subjects we have described. None of these articles is less ancient than the eighth century B.C. On an early occasion we may describe a number of relics which have been similarly obtained for the Trustees, including various pieces of pottery, such as vessels of the Mycenaean type and period, bronzes, especially arms and armour, among which are swords and greaves, and, above all, an exceedingly important casket of ivory, the sides of which are enriched with, besides conventional ornaments, hunting scenes and combats of warriors, resembling the Assyrian friezes recovered from the palace of Sardanapalus.

MR. JAMES STIRLING DYCE writes from 4, Cheyne Court, Chelsea:—

"I am writing a life of my father, the late William Dyce, R.A., and am anxious to secure all the possible materials available to aid me in this task. May I ask whether any of your readers have letters of his or any correspondence relating to his work? If they have, I should be extremely obliged if they could forward the same to me. I would at once have copies made of them and return the originals without delay."

THE annual meeting of the subscribers to the British School at Athens will be held at 22, Albemarle Street on Monday next. Mr. John Morley will be in the chair. Mr. Cecil Smith will give an account of the work of the session, and photographs of the excavations which have been carried on at Athens and at Melos will be exhibited.

THE death is announced of Mr. Samuel Sidley, a well-known portrait painter, who came originally from Manchester, where he went to school and where his art education was begun, to be completed subsequently at the Royal Academy. In Trafalgar Square, Burlington House, Pall Mall, Suffolk Street, and elsewhere in London, he, from 1855 till 1890, was represented by fifty-five paintings.

DON JUAN RIANO writes with regard to the iconography of 'Don Quixote':—

"Si yo hubiera sabido que el Señor Ashbee trataba de publicar esa Iconografía del Quijote, creo que pudiera haber utilizado la indicación siguiente. En el Château de Blois (Francia) hay, ó había hace años, un pequeño Museo provincial de cuadros. Entre estos, vi un dibujo á la pluma que representaba, en acción de remar en una lancha, á un pintor italiano, que me parece era uno de los tres hermanos Carracci. Tiene apuntado debajo el nombre del pintor. Esta representación, me recordó el retrato que pretende Asensio que sea el de Cervantes. Tiene analogía grandísima, y casi me atrevería á decir que es idéntico."

THE Athenian Archaeological Society in its last meeting has decided to resume the excavations at Rhannus and Oropus.

AT Thera, behind the temple of Apollo, the ruins of which have at last been laid bare, two small rooms have been found cut into the rock and communicating with the *cella* by means of two small doors. They are thought to be the original sanctuary existing before the temple. In front of the *pronaos* there is an open square. Amongst the sculptures found, three large

statues of women, probably priestesses, may be mentioned, but their heads are unfortunately wanting. The inscriptions discovered are still increasing in number, and some are historically important. One of these speaks of political relations of King Antiochus with the island; another contains part of an official report, in which the name of the Cretan town Allaria is mentioned. Fragments of the frieze of the Ionic temple, identified with that of Dionysus, have also been collected. One of these shows in relief a vase or *crater* with a panther on each side. Amongst the terra-cottas found in the excavations singular importance is attached to a fragment of archaic *pinax* with the figure of a centaur.

## MUSIC

*The Legends of the Wagner Drama.* By Jessie L. Weston. (Nutt.)—The publication of this volume is well timed, having regard to the approaching cycles of 'Der Ring des Nibelungen' at Bayreuth, where the tetralogy has not been heard since the memorable first production in 1876. Miss Weston has translated that turgid work 'Parzival,' by the historical *Minnesinger* Wolfram von Eschenbach, which Wagner has utilized in his veritable swan's song 'Parsifal,' with great success, having regard to the difficulties of the task; and we can perceive by the light of this Anglicized version how the Bayreuth master has, so to speak, skimmed the cream of the old-world story and enshrined it in a music drama which in its way has no equal in stage art. We agree with Miss Weston when she says:—

"The wonderful second act may throughout be considered as the work of Wagner's genius; there are certainly hints and suggestions in Wolfram's poem which doubtless gave to Wagner the impulse of casting his drama in the particular form he chose; but they are hints, and only a great dramatic genius could have made use of them."

The author is not a partisan. She says with justice that Wagner owes more to medieval literature than mediæval literature owes to Wagner, though the debt on either side is heavy. Her essay on 'The Nibelung's Ring' and the way in which Wagner has treated the ancient myth shows much research, and may be considered as fairly exhaustive. So also are the admirably written section of the book dealing with 'Lohengrin' and those relating to 'Tristan and Isolde' and 'Tannhäuser.' The volume is well indexed, and may be justly described as an exceedingly valuable contribution to the ever-increasing stock of Wagnerian literature.

*Richard Wagner's Prose Works.* Translated by William Ashton Ellis. Vol. IV. (Kegan Paul & Co.)—This instalment of Mr. Ashton Ellis's laborious undertaking is denominated 'Art and Politics,' and contains a large number of essays and criticisms, written for the most part, if not entirely, during the period when the master was living and working at Munich under the patronage of the eccentric but art-loving King Ludwig II. of Bavaria. He made plenty of enemies among the public and in the German press, and he was subjected to much misrepresentation, perhaps induced to some extent by his own polemical style of writing. Highly interesting is Mr. Ellis's preface, and so is his summary of the contents of the book. The diction is frequently involved, but this is not the translator's fault, for Wagner's literary work was not penned with a view to simplicity.

*Famous Violinists and Fine Violins.* By T. L. Philipson. (Chatto & Windus.)—Though the style of writing is somewhat rhapsodical, there is much that is readable and instructive in this book, which deals with the great violinists of the old Italian school, and subsequently with Cherubini, Paganini, Vieuxtemps, De Beriot, Sivori, and others, together with pleasant chat

on valuable violins, which, as Dr. Philipson says, have immeasurably increased in cost during the last twenty or thirty years. One of the most useful chapters for those amateurs who are, or think they are, connoisseurs of the fiddle is that headed "Secrets of the Cremona Violin Trade." Amateurs who imagine themselves in possession of a genuine Strad, but are unable to assert it positively, should follow the advice here given if they wish to dispose of the instrument.

## Musical Gossip.

THE first, and perhaps the only performance this season of 'Carmen' at Covent Garden took place on Thursday evening last week, with what may be fairly considered a strong cast. No mild and temperate embodiments are of use in the three principal characters in Bizet's opera; and with Mlle. Zélie de Lussan in the titular part, M. Alvarez as Don José, and Signor Anconsa as the Toreador, all that was necessary for the impersonation of Southern warmth and colouring was forthcoming. In suitable contrast was the gentle, but vocally effective rendering of Michaela by Madame Eames.

WITH regard to the future of opera in London, matters seem to be shaping themselves more quickly than could have been anticipated. In all probability there will be an autumn season at Covent Garden under Mr. Hedmond, when the whole of 'The Nibelung's Ring' will be mounted. For the so-called grand season next year Mr. Maurice Grau is freely mentioned as a probable director. For several years associated with the fortunes of the lyric drama in the United States, Mr. Grau's business experiences should suffice, and he is said to possess the confidence of the best artists on the operatic stage.

To the appointment of Mr. W. H. Cummings as Principal of the Guildhall School of Music has succeeded that of Prof. Bridge as conductor of the Royal Choral Society at the Albert Hall. No fitter choice in either instance could have been made; and, without offering premature criticism, we may at least be permitted to express confidence in the future of two institutions which in their differing ways are rendering invaluable service to musical art.

THERE will be a reception next Tuesday evening at the Guildhall School of Music by the professors to Mr. W. H. Cummings (Principal elect), and a banquet will follow at the Hotel Cecil on the following Thursday evening. The successor to Sir Joseph Barnby is being ushered into his new office with honours.

THE right hand of fellowship that has been recently offered to Mr. Eugene d'Albert would seem to have been accepted by the gifted young musician, for it is understood that he will return to London in the autumn, and will appear at the Popular Concerts.

The next work of Mr. F. G. Edwards will be a volume on 'The History of the Introduction of Bach's Music into England.'

THE third and last concert this season of the Kneisel String Quartet took place at St. James's Hall on Thursday afternoon last week, the programme containing only three numbers, namely, Beethoven's Quartet in C sharp minor, Op. 131; Mendelssohn's in D, Op. 44, No. 1; and the Variations on 'Death and the Maiden' from Schubert's in D minor. The Boston artists fully sustained the reputation they have so quickly won in London by their fine tone and perfect ensemble, and it is to be hoped that they will make a speedy return to this country.

MISS ADELA VERNE, who ventured on a piano-forte recital in the small Queen's Hall on Saturday afternoon last week is a sister of the Misses Marie and Mathilde Verne, who originally played in London under their German name Wurm. If we may judge from one performance,

Miss Adela Verne should not fail to meet with a fair measure of recognition as an executant, for her technique is admirable, showing that she has profited by the teaching of her sister, Miss Mathilde Wurm, while in phrasing and general intelligence she deserved high commendation for her rendering of Beethoven's rather hackneyed Sonata in F minor, Op. 57, and pieces by Chopin, Mendelssohn, Schumann, Weber, and Liszt.

MLE. ALEXANDRINE VON BRUNN, an agreeable mezzo-soprano vocalist, offered a chamber concert in the small Queen's Hall on Monday evening, and gave satisfaction in a large number of antiquarian, national, and classical songs. She received commendable assistance in her programme from the Hillier String Quartet, several vocal artists, and Miss Ethel Bauer, pianist.

A CONCERT was likewise given on Monday evening at the Steinway Hall by Herr Hugo Heinz and Herr Oscar Meyer. It was described as a song and pianoforte recital, the programme including more than a dozen lyrics from the pen of the second-named artist, all displaying grace and musically feeling. They were sung with much effect by Herr Heinz and Miss Helen Buckley, and Herr Oscar Meyer played the solo part in Grieg's Concerto in A minor commendably, with the orchestral accompaniments on a second pianoforte by Mr. Stanley Hawley; but surely something more suitable for a concert of this order could have been easily selected.

THE Tonic Sol-fa notation has, we know, exercised a highly beneficial influence on the cultivation of choral music in this country for many years. One of the systems of letter notation that preceded it was the "Tablatur," which, in an article recently published by Prof. Ebenezer Prout on J. S. Bach's handwriting, is said to have been used by the master when he wished to crowd many bars on to one page.

WE are pleased to learn that the 'Middlesboro' Musical Union, one of the most laudable of North-Country associations, is in a prosperous condition, musically and in a pecuniary sense. For this satisfactory state of affairs much credit is due to Mr. Kilburn, the society's conductor.

COPYRIGHT questions with respect to performances of Wagner's music dramas continue to cause acrimonious proceedings abroad. A claim, it is said, has been made by the representatives of the deceased master against the management of the Weimar Hoftheater for all performances of 'Die Walküre' since July, 1892. It is resisted, and whether the matter will result in litigation we do not as yet know; but unpleasant episodes of this nature are likely to arise from time to time until all copyrights in Wagner's works have expired.

M. COLONNE will bring to London his orchestra of ninety-five performers, and give four concerts in the Queen's Hall in the week commencing October 12th. The programmes will include some of M. Colonne's greatest successes in Paris.

## PERFORMANCES NEXT WEEK.

MON.	Mr. James Dunn's Concert, 3, Queen's Hall.
	Mlle. Carlotta Desvignes's Concert, 3.50, Steinway Hall.
TUE.	Royal Opera, Covent Garden, 8, 'Tannhäuser.'
WED.	Signor Carlo Cecili's Concert, 3, Queen's Hall.
THURS.	Royal Opera, Covent Garden.
FRI.	Royal Opera, Covent Garden.
SAT.	Royal Opera, Covent Garden.

## Drama

## THE WEEK.

ST. GEORGE'S HALL.—'The Tragical History of Doctor Faustus.' By Christopher Marlowe.

COMEDY.—Afternoon Performances: 'Behind the Scenes,' a Farce in Three Acts. By Felix Morris and Geo. P. Hawtrey.—'The Mummy,' a Farce in Three Acts. By George D. Day and Allan Reed.

FOR the second time on record, Marlowe's 'Faustus' has been seen upon the stage.

It was acted once, at the close of the sixteenth century or the beginning of the seventeenth, by the Earl of Nottingham's servants, and since that time appears to have slept. Mountfort maul'd it after the fashion in which Tudor masterpieces were treated in Restoration times, and between 1684 and 1688 brought out at the Queen's Theatre 'The Life and Death of Doctor Faustus, with the Humours of Harlequin and Scaramouch [ ], as they were several times acted by Mr. Lee and Mr. Jevon.' This piece, the humour of which is of indescribable grossness, is awarded by Genest a preference over the original. It is a miserable farce, from which all the poetry, passion, and imagination of Marlowe are banished. In the penultimate scene Faustus's limbs are strewed about the ground, as Romeo threatens to deal with those of Balthasar. In a final scene in hell they reunite, and the owner presumably participates in the song and the dance with which the whole concludes. Almost the only thing belonging to Marlowe is the species of interlude of the Seven Deadly Sins, which is preserved, and probably constituted as much of the poet as the appreciators of Ravenscroft, Motteux, and Durfey were prepared to accept.

The performance of the Elizabethan Stage Society is as good as we are likely to see. It amounts, indeed, to no more than a recitation of the lines to the accompaniment of accessories such as still won acceptance in Renaissance times. As such it was interesting and curious. We looked upon a performance such as very possibly Raleigh or Shakespeare himself may have contemplated. We heard the delicious lines delivered without very much false emphasis, though with a solemnity of utterance suggesting that the whole was of the nature of an ecclesiastical ceremony rather than an histrionic entertainment. That Alleyn, the original Faustus, declaimed after the fashion of Mr. D. G. Mannerling, presumably his direct successor, is not probable. The effect, however, was not unpleasant. The devils were very comic little personages, and the angels, white-winged or black, were pleasing objects. The presentation of the Seven Deadly Sins was well managed. The whole is, perhaps, playing at the revival of Marlowe rather than reviving him. There is, however, nothing at which to mourn or to scoff, and the fine prologue of Mr. Swinburne, recited by Mr. Edmund Gosse, gave the whole the character of a literary festival.

In converting into 'Behind the Scenes' 'The First Night'—a version of 'Le Père d'une Débutante,' produced by Alfred Wigan at the Princess's in the middle of the century—Messrs. Morris and Hawtrey have been unhappily inspired. The form that adaptation took was due to Wigan's special gifts. He shared with Morris Barnett, now practically forgotten, the capacity to speak broken English with a French accent, and for that reason converted Gaspard, the original hero of MM. Théâlon and Bayard, into Achille Talma Dufard, a French refugee in England. In the original the man is merely a *cabotin* who has been hissed through every town in France, and whom hunger and love for his daughter

drive to much persistence and many shifts. As Mr. Felix Morris, who now plays the part, has no notion of French pronunciation, it is not easy to see why this feature in the character is preserved. If Mr. Morris had called him Andrew McTaggart, and brought him from Aberdeen 'awa,' he might have made a character of him, which now he does not. The alterations themselves are singularly unhappy, and supply the work with a first act so heavy and stupid as almost to sink the whole. The principal parts were fairly supported by Miss Sarah Brooke, Miss Alma Stanley, Mr. W. F. Hawtrey, and Mr. Fred Volpe.

'The Mummy,' given also at the Comedy, is written in direct imitation of 'Niobe, all Smiles.' For the daughter of Tantalus and spouse of Amphion, chilled into stone and then warmed by electricity into life, we have the mummy of a certain Rameses, who is the subject of a kindred experiment. In the hands of Mr. Lionel Brough the character is excruciatingly droll. Guffaws of genuine amusement attended the performance. It is hard, however, to say whether the farce is more mirthful or preposterous.

#### Dramatic Gossip.

'THE MUMMY,' the production of which at the Comedy we announce, will shortly be produced—with Mr. Lionel Brough in his original character—as the evening entertainment at the Avenue.

SIR HENRY IRVING's country tour is finished, and he will now take a long holiday previous to appearing at the Lyceum in 'Cymbeline.' Mr. Toole's country season is also over, and the comedian will, it is expected, take a holiday on the Continent.

In consequence of a domestic loss, Mr. A. Wood has resigned (temporarily) into the hands of Mr. Charles Dodsworth the part of Crabtree in 'The School for Scandal.'

AFTER being the scene of many curious experiments, the Comedy Theatre has passed into the hands of Mr. Augustin Daly, who, just as other houses are closing, opens its doors to-night for a canicular season.

MR. WEDDON GROSSMITH will appear in a play by Mr. Joseph Hatton, entitled 'The Idle Apprentice.'

MISS TYREE appeared on Friday in last week at the Comedy Theatre in scenes from 'Romeo and Juliet,' 'Fédora,' and 'The Country Girl.' She is an American actress of some promise, whose gifts seem, however, to be in the direction rather of comedy than serious drama.

LOCAL theatres are a feature in modern London, and there are few centres of population that are not provided with such. One more is to be erected in Fulham, the plans for which have been passed by the London County Council. It is curious, however, that while districts so remote as Holloway and even Greenwich can support a theatre, the Park Street Theatre, Camden Town, though situated in one of the most populous districts in London, was unable to fight against ill fortune, and was turned to other uses.

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